

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

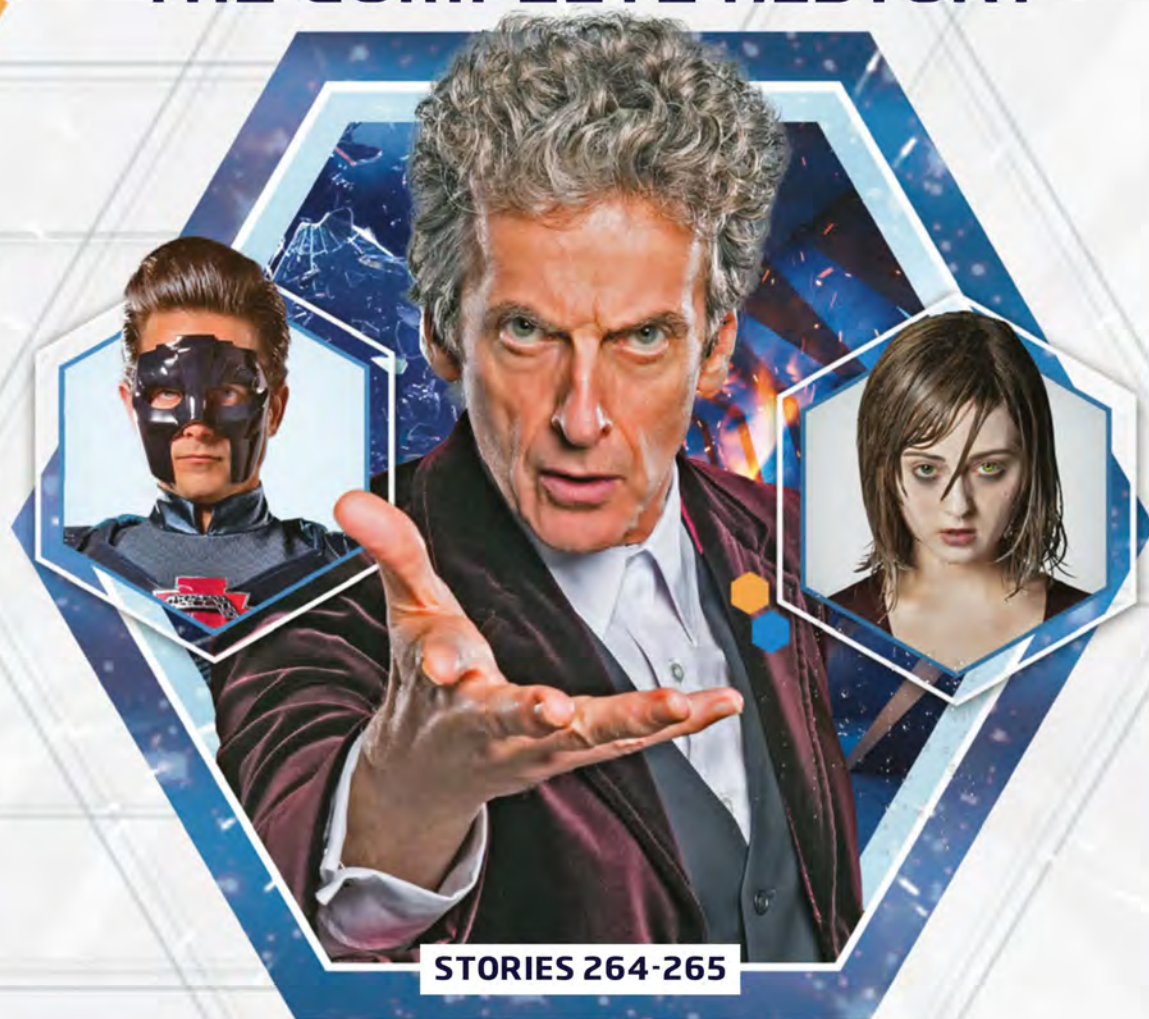
# DOCTOR WHO



THE **TWELFTH**  
DOCTOR



## THE COMPLETE HISTORY



STORIES 264-265

THE RETURN OF DOCTOR MYSTERIO  
AND THE PILOT







BBC  
**DOCTOR  
WHO**  
THE COMPLETE HISTORY



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THE RETURN OF DOCTOR MYSTERIO

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THE PILOT

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**THE COMPLETE HISTORY**

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# Contents

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## THE RETURN OF DOCTOR MYSTERIO

---

**8**

INTRODUCTION

**10**

STORY

**12**

PRE-PRODUCTION

**24**

PRODUCTION

**38**

POST-PRODUCTION

**41**

PUBLICITY

**48**

BROADCAST

**51**

MERCHANDISE

**52**

CAST AND CREDITS

**56**

PROFILE

---

## 2017 SERIES

---

**58**

OVERVIEW

---

## THE PILOT

---

**66**

INTRODUCTION

**68**

STORY

**70**

PRE-PRODUCTION

**88**

PRODUCTION

**98**

POST-PRODUCTION

**106**

PUBLICITY

**112**

BROADCAST

**115**

MERCHANDISE

**116**

CAST AND CREDITS

**120**

PROFILE

---

**124**

INDEX



# Welcome

**B**roadly speaking, *Doctor Who* companions come in two varieties: the 'ordinary' girl (or occasionally boy) next door from contemporary Earth, or someone 'otherworldly' from a different time period or even a different world – or both!

Bill Potts, who makes her début in *The Pilot* [2017 – see page 64], quite clearly falls into the former category, underscoring her 'ordinary' credentials by asking to use the toilet just moments after stepping into the TARDIS for the first time.

It's quite easy to see why the producers of *Doctor Who* over the years would opt for companions from contemporary Earth. They become the representation of the viewer within the story, asking the sort of questions that the viewers themselves might want to ask, and their reactions to the situations they find themselves in

are easy to empathise with. The likes of Ian, Barbara, Polly, Ben, Jo, Sarah, Harry, Tegan, Peri, Ace, Rose, Martha and Donna all lead familiar and unremarkable lives up until their encounter with the Doctor.

Interestingly, although the Doctor's very first travelling companion – his granddaughter, Susan – was not of this Earth, she was effectively presented as an average 15-year-old school girl, providing identification for the teenage audience. Subsequent TARDIS travellers, such as Vicki and space pilot Steven Taylor, also appeared to be fairly 'normal' human beings, despite having their origins in the far future.

The Doctor has also been accompanied on his travels by people from history, such as Katarina, Jamie and Victoria who perhaps ask even more questions than the average viewer might. Leela also falls into this category, being intelligent but uneducated, but who actually came from an alien world in the distant future.

One of the first companions to break the mould and be unashamedly 'different', was Zoe Heriot. Although she lived in the twenty-first century – still over 30 years distant at the time of her début in *The Wheel in Space* [1968 – see Volume 12], she was definitely not your average teenager. In fact, she was a bit of know-it-all, fancying herself to be on a par with the Doctor.

Later companions to embrace their 'alien' origins, were Nyssa, Adric and two incarnations of the Time Lady, Romana, none of whom ever asked if they might use the TARDIS' facilities.

*John Ainsworth – Editor*

**Right:**  
Mould-breaker...  
companion  
Zoe Heriot.





A portrait of actress Jodie Whittaker as Billie Potts. She has voluminous dark curly hair and is smiling at the camera. She is wearing a light blue denim jacket over a black and white graphic t-shirt. A colorful comic book-style patch is visible on the left side of her jacket. She is also wearing several necklaces, including one with a cross and another with colorful beads. The background is a plain, light color.

'BILL POTTS UNDERSCORES HER  
"ORDINARY" CREDENTIALS BY ASKING  
TO USE THE TOILET JUST MOMENTS  
AFTER STEPPING INTO THE TARDIS.'





# THE RETURN OF DOCTOR MYSTERIO


STORY 264

In New York City, the Doctor and Nardole cross paths with Lucy Fletcher and a mysterious superhero known as the Ghost. With brain-swapping aliens about to take over the city, can the Doctor and his new friends save Manhattan?









'THE IDEA OF  
COMIC-BOOK HEROES  
HAD BEEN DISMISSED AS  
FANCIFUL BY THE DOCTOR.'

# Introduction

**T**he *Doctor Who* Christmas Specials are a special occasion – and not just when they have a regeneration to deal with. They tend to be watched by more people than the episodes broadcast during the year. Uniquely, when *The Return of Doctor Mysterio* aired, these casual viewers that just turn up for Christmas got to see two stories in a row, since no other new material had been shown (barring a brief scene to introduce new companion Bill shown on 23 April) in 2016.

For Christmas 2015, writer Steven Moffat chose to do an episode where the Twelfth Doctor met River Song. *The*

*Husbands of River Song* [2015 – see Volume 84] tied up the long-running storyline of ‘the Doctor’s wife’ – something that may have been a bit of a mystery to these occasional viewers who hadn’t seen her previous encounters with the Doctor.

The following year, *The Return of Doctor Mysterio* by comparison kept things simpler – telling a less involved superhero story. This wasn’t territory that the series had explored before, beyond a character called the Karkus who the Doctor met in the Land of Fiction (*The Mind Robber* [1968 – see Volume 13]). The idea of comic-book heroes had been dismissed as fanciful by the Doctor, when he made a sarcastic comment about “a space rocket with





Batman at the controls” in *Inferno* [1970 – see Volume 16].

Moffat did squeeze in some continuity for the series’ many loyal viewers – those who turned up for every episode. At the start of the story, the Doctor was trying to address problems with time distortion in the New York area that first arose in *The Angels Take Manhattan* [2012 – see Volume 72].

For all the people who’d watched both the 2015 and 2016 Christmas Special there was a reference to the fact that he was grieving the loss of River Song following the closing scenes of *The Husbands of River Song*. You could see this episode as offering closure to a period in the Twelfth Doctor’s



**Left.**  
The Karkus  
in *The Mind  
Robber*.

life. These two episodes – linked by the villainous Shoal of the Winter Harmony – are certainly an interlude between the Doctor’s adventures with Clara and his final series with Bill Potts.

When the series returned in 2017, it would be something of a fresh start for the show, even as Peter Capaldi and Steven Moffat began their final run of stories. ■



## STORY

**A** young boy, Grant, is woken by a man hanging outside his bedroom window, 60 floors up. It's the Doctor, who explains that was setting a trap on the roof. [1]

Grant takes the Doctor back to the roof, where the Doctor has built a contraption. The Doctor hands Grant a gemstone. Grant loves superheroes, and thinks the Doctor should be called Doctor Mysterio. The Doctor asks Grant for the gemstone, explaining that it is an intuitive crystal, but Grant has swallowed it, thinking it was medicine. He begins to float into the air; the crystal is turning him into a superhero! [2]

Decades later, Grant works as a nanny for the journalist Lucy Fletcher. She's attending a press conference at the Harmony Shoal corporation, trying to discover who funds their research. [3]

That night, a scientist called Sim takes the head of the corporation, Brock, into a vault. They are followed by Lucy, who has sneaked in disguised as a cleaner. The vault is lined with alien brains in jars and Sim reveals that his brain has been replaced by one of the alien brains: "I had a change of mind." [4]

Lucy is joined by the Doctor and Nardole and they enter an area with a map showing where the other Harmony Shoal institutes are located. They are discovered by Sim – but then a masked superhero smashes through the window. It's Grant, calling himself 'the Ghost'. [5] He overpowers Sim and offers Lucy a ride home.

The Ghost drops Lucy off outside her apartment, then flies inside and resumes his identity as Grant – but the Doctor and Nardole have got there first.

The Doctor explains that the brains are alien life forms and Harmony Shoal's purpose is to prepare Earth for colonisation. [6] Speaking as the







Ghost, Grant calls Lucy and invites her to interview him the following night. Lucy agrees – and then she asks Grant to babysit!

At Harmony Shoal, Brock also now has an alien brain. The Doctor surprises Brock and Sim, offering to give them a head start if they leave the planet. He then whistles and Nardole materialises the TARDIS around him. [7]

The next night, Lucy gets dressed up for her interview and meets the Ghost on the roof of her apartment block.

The Doctor discovers that a signal is being beamed from the branches of Harmony Shoal to something in orbit.

Lucy turns away and Grant removes his mask, preparing to tell her who he is – but then he puts it back on as Brock arrives with three surgeons and a brain in a jar. They want the Ghost's body! [8]

The TARDIS lands in a spaceship and the Doctor and Nardole explore. They discover that the aliens intend

to drop it on New York and destroy everything apart from the Harmony Shoal building. All the world's leaders will then rush to hide in the nearest Harmony Shoal building – and have their brains replaced! [9]

Sim contacts the spaceship and orders the Doctor not to interfere with the controls. So the Doctor decides to set the spaceship to crash into New York! [10]

The Doctor contacts Grant, warning him that the spaceship is approaching. Grant warns Lucy to get down and stops the spaceship from hitting the city. [11] The Doctor and Nardole arrive by TARDIS, and Grant grabs Lucy and flies off to throw the spaceship into the sun. Then the Doctor faces Brock, informing him that UNIT is on its way to close down Harmony Shoal.

Later, the Doctor and Nardole visit Grant and Lucy. Grant has decided to give up the Ghost; the Doctor can look after the world from now on. [12]



## THE RETURN OF DOCTOR MYSTER

'IN EARLY 2016 STEVEN MOFFAT  
HAD PROPOSED THE IDEA  
OF THE DOCTOR MEETING  
A SUPERHERO.'



# Pre-production

**“W**hat great fun for Christmas Day!” Peter Capaldi declared of *The Return of Doctor Mysterio* – *Doctor Who*’s take on the genre of comic-strip superheroes – in *Doctor Who Magazine*.

During pre-production of the 2017 series in early 2016, while battling problems on another script, lead writer Steven Moffat had proposed the idea of the Doctor meeting a superhero. Fellow executive producer Brian Minchin immediately suggested that this idea would appeal to children, suggesting it as the basis for that year’s Christmas Special. In recent years, successful movies had drawn upon comic-book characters, mainly owned by Marvel and DC such as the X-Men, Spider-Man, Batman, Superman and the Avengers. Moffat was aware that this was a genre which *Doctor Who* had never ventured into; this strong,

identifiable theme was familiar to a worldwide audience, offering excitement and adventure with unlikely protagonists.

“Since I was a child I’ve always loved superheroes,” Moffat said in the episode’s press release. He had often read comics and enjoyed series such as the 1990s Superman vehicle *Lois & Clark*, the 1970s and 1980s Superman movies starring Christopher Reeve, and more recent films featuring Spider-Man; these offered often ludicrously clad heroes with sometimes rather silly special powers clashing with each other in a spectacular, enjoyable fashion.

## Love triangle

**P**articularly drawing upon the characters of Superman/Clark Kent and Clark’s fellow reporter Lois Lane, Steven Moffat loved the complex love triangle comprising only two people – one of whom had a heroic secret identity and was unable to admit their true love for the other person. Believing that the human side of the comic superheroes generally depicted them as socially incompetent and shy, Moffat felt an affinity with their awkwardness in romantic situations. “It’s basically a relationship comedy,” he explained to *Doctor Who Magazine*. The idea that Superman could disguise himself as Clark simply by donning a pair of spectacles amused him; he also wanted to play with the idea of somebody who became a superhero because they had read about them in comics, fashioning themselves after fictional creations. And having come up with a new superhero, the writer saw there was the potential for fun

**Left:**  
Reporter Lucy Fletcher is discovered during her investigation







**Above:**  
The Doctor  
holds baby  
Jennifer.

in having them compete for space in an adventure alongside the Doctor.

"A Christmas Day blockbuster of a superhero movie but with added *Doctor Who*," was how Moffat outlined his story to the BBC website. Drawing upon comic books, he visualised his hero between tall skyscrapers and chose New York – previously featured heavily in *The Angels Take Manhattan* [2012 – see Volume 72] – as his setting, hoping that shooting the production in America, as they had done in April 2012, might be possible.

Although production on the 2017 series of *Doctor Who* commenced in June 2016 with the first two episodes of the series, it

was known before this that the third production block (Block 3) would back-track and be dedicated to the Christmas Special. To be screened before *A Star in Her Eye* (latterly *The Pilot* [2017 – see page 64]), the Special would not feature the new companion, Bill, and at this point there were no plans to reintroduce Nardole – the

comedic character played by Matt Lucas in the previous Christmas Special, *The Husbands of River Song* [2015 – see Volume 84] – in many episodes so he too was omitted.

The director approached for the Christmas Special was Ed Bazalgette who had previously impressed the team with his work on *The Girl Who Died* [2015 – see Volume 81] and *The Woman Who Lived* [2015 – see Volume 82]. Since then, Bazalgette had worked on the ITV/Fox series *Houdini & Doyle* and then directed the first three episodes of the *Doctor Who* spin-off *Class* which had started recording in April. The producer for the Special was to be Peter Bennett, who was alternating blocks with Nikki Wilson.

## Superheroes

Steven Moffat's draft script was assembled in stages; all scripts were untitled, having only the placeholder of X. 'Draft One First Chunk' for the 2016 Christmas Special was assembled on Wednesday 13 July 2016. In this, present-day Grant was 'in his mid-thirties, noticeably handsome, muscular' while his younger self was 'a little boy of about eight or nine'. Emphasising the famous DC and Marvel characters, Young Grant's bedroom had walls covered with 'pictures of SUPERHEROES. Batman, Superman, Spiderman [sic] all of them'. Dangling outside the window, the Doctor hopefully asked the boy if below him there was maybe a swimming pool, giant cushion or a bouncy castle. When the Doctor tried to persuade Grant that – given the circumstances – he could skip asking his mum's permission to let him in, the boy refused and went to check. Once inside and safe, the Doctor found himself looking at 'a Superman comic', and after

### Connections: Good manners

▶ Grant liked to be described as 'mild mannered', the term used to describe Clark Kent in the opening narration to the 1950s television series

*Adventures of Superman*.





the Doctor had commented on how Clark Kent and Superman were the same person, the boy told him: "Anyway, Spider-Man's the best!" As the boy explained about Spider-Man, the Doctor was sceptical: "Spiders don't have powers, they eat flies." Grant sadly related that his teachers had said he wasn't any good at science. "You know what it means, when a teacher says you're no good at something?" replied the Doctor. "It means they're not any good at teaching." The Doctor referred to the object swallowed by Grant as a battery, noting that the Apocalypse Monks of the Andorax called it the last tears of God's eye.

Lucy's unnamed baby was 'maybe about nine months old'. Taking her Christian name from Lois Lane's sister, Lucy's married surname was Lombard, giving her an alliterative romantic air similar to Lois Lane and Lana Lang from *Superman*. In a flashback on top of the Empire State Building, young Grant asked the Doctor if he was now a superhero; the Doctor told him that the best way for them to get down would be if he remembered how to fly.



After the opening titles, the New York office of Harmony Shoal Science Research Associates was described as 'a mighty looking place – the kind of office block you could rule the world from.

Appropriately, on top of the office block, is a giant stone globe (a bit like the top of the *Daily Planet* building in the *Superman* comics)... inside of the giant windows... a vast, gleaming complex of steel and concrete, offices and glassed off labs. *Citizen Kane* meets a Bond villain lair. Staircases sweep off, the windows looking out over awesome vistas of New York. This is the public face of a massively wealthy research institute – somewhere to impress, and to loosen wallets.' Mr Brock was a 'big, graying, monolith of a man. Thick-necked, square-jawed, looks like he escaped from Mount Rushmore' while Lucy Fletcher was 'in her twenties. Nervy, intense, fearless.' When Lucy asked about the backyard where Brock buried benefactors, the tycoon told her: "Put down your spade, Miss Fletcher. I never kill the rich. Only reporters."

Dr Sim was described as 'small, compact, permanently worried... He's dabbing at his nose with a hankie, like he has a nose bleed. Closer, we see that his eyes are horribly bloodshot... Close on Dr Sim. (A detail, we hardly notice for now. There is a faint suggestion of a scar running diagonally across his face. It travels in a fairly straight line from under his left ear, passes under his left eye, [over] the bridge of his nose, over his right and disappears under his hairline.)' As Sim dabbed his nose 'when we cut closer on the handkerchief, we see that the bloodstains are a strange blue in colour'. Asked about his bloodshot eyes, Sim said he had been

### Connections: Spider powers

▶ The Doctor and Grant discussed Spider-Man whose powers were brought about when Peter Parker was bitten by a radioactive spider in *Amazing Fantasy* Issue 15 (August 1962).



### Left:

Dr Sim, leader of the New York branch of Harmony Shoal.



## Connections: Time turbulence

➤ The Doctor's device was constructed to calm down the localised temporal disruption which he had caused during the events of *The Angels Take Manhattan* [2012 – see Volume 72].



working too hard: “Keep it up!” Brock told him. When Sim told Brock to tap the glass jar of a brain, the script indicated that ‘a single bloodshot eye flickers open among the wrinkled tissue. Then another. A pair of eyes – symmetrically placed, as in a face – staring back at him. Veiny, bloodshot eyes. They blink at him from inside the

blue half-light.’ After Sim struggled with Brock, the stage directions noted: ‘We see for the first time the damage done by Brock’s punch. It’s a weird sight – his face is out of alignment! The upper half of his head has twisted round slightly, along the diagonal line of the scar, as if the top section of his head has started to unscrew. A little blue fluid is now leaking from the scar, running in streaks down his face. Dr Sim reaches up with his hands, and twists the top of his head back round to its proper position.’ The tops of the brain jars then started to unscrew themselves.

**Below:**  
Lady in red.



Lucy quickly dismissed ‘Dan Dangerous’ as the Doctor’s made-up name while the Doctor commented that he had seen the *Daily Chronicle*. While he ruminated that the name ‘Harmony Shoal’ rang a bell, the Doctor told Lucy that he was in New York “for the camels... Look, I got the right planet”.

The Ghost was ‘a strange figure standing impossibly just outside [the window] in a (Super)hero shot. A well muscled man in a dark, tight fitting costume with a fluttering cape and half mask. Half way between Superman and Batman, a letter G on his mighty chest. He just stands there, in the sky, like he’s levitating.’ When Sim told the figure to go away as he was trespassing, the Doctor commented: “Well, technically, he’s still outside.” The Doctor scornfully told the Ghost: “I can’t help noticing you’re dressed in unbelievably stupid clothes – and it’s





me saying that.” As the Ghost prepared to fly Lucy home, he asked the Doctor if he needed to return for him. “He’s fine,” said Lucy, firmly. In the flashback, the Doctor did not make him promise never to use his powers.

## The Ghost

**W**hile being carried in the Ghost’s arms, Lucy asked who his press agent was to arrange an interview; the Ghost “memorised” her card’s contact details. The Ghost’s comments that he hoped Lucy’s experiences at Harmony Shoal hadn’t put her off a career in journalism mirrored comments made by Superman to Lois Lane after rescuing her from a falling helicopter in 1978’s *Superman*. When confronted about his dual identity, Grant observed that it took the Doctor a while to realise who he was;

“It’s been a long time from my point of view,” said the Doctor. This draft ended as the Doctor talked to Grant on the fire escape. On receiving this first section, Ed Bazalgette was immediately excited by the scale and ambition of the Special; Steven Moffat had already outlined to him the basic gist of the story.

“Matt [Lucas] was not contracted for [the Special],” Steven Moffat explained of Nardole’s appearance to *Doctor Who Magazine*. “He was contracted for certain episodes, and he’s crept into far more of them.” Following Lucas’ comment that he would like to return after his one-off appearance in *The Husbands of River Song*, Nardole had been reintroduced in scripts for *The Pilot* since the spring, and had then been inserted into *Smile* [2017 – see Volume 86], *Thin Ice* [2017 – see Volume 86], *Oxygen* [2017 – see Volume 87] and *The Eaters of Light* [2017 – see Volume 88] during June/July. Watching rushes of *The Pilot*, Moffat realised how funny scenes with Peter Capaldi and Matt Lucas were – particularly with the latter’s ad-libbing. This humour element was ideal for the Christmas Special, and meant that the Doctor could explain some of his later actions to a companion with the reintroduction of Nardole who was now rather more sly and clever than previously.

The ‘second chunk’ of Draft One was dated Friday 5 August with some changes to existing material; the adult Grant now wore ‘a pair of Clark Kent-style glasses’. When Brock told Lucy that science was sexy, there was now ‘a shocked little giggle’ from amid the assembled reporters which was indicated as being ‘Nardole...

### Left:

The Doctor chats to a younger Grant.

## Connections: Time police

Under the alias ‘Dan Dangerous’, the Doctor claimed to be from Scotland Yard as he had done in *The Unicorn and the Wasp* [2008 – see Volume 58], *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] and *The Woman Who Lived* [2015 – see Volume 82].





## THE RETURN OF DOCTOR MYSTERIO

STORY 264



**Above:**  
"Here you go,  
nice and warm.  
And tasty."

much as we last saw him in *The Husbands of River Song*. With Nardole introduced, minor dialogue changes omitted the Doctor's comments about camels. In the 1990s high school flashback, the Doctor now explained how the alien object had bonded with Grant's DNA while the X-ray vision was causing him to blush so much that people believed he had a rash.

### Connections: Great power

➤ The Doctor's comment that with great power comes great responsibility employed the phrase associated with Spider-Man which first appeared in *Amazing Fantasy* Issue 15.



In the new material, Mr Huffle was described as 'a sort of smiling, potato-face thing - looks a bit hapless' and when Lucy confronted the Doctor she noted, "Your little bald friend was at the press day, but obviously he's not a journalist." Lucy continued to assume that the Doctor worked for an agency, and when she asked if he could put her in touch

with the Ghost, he responded: "What, give you his phone number? So you can call him up, wherever he's living, in his secret identity... Surrounded by people too stupid to know a god walks among them?" When the Ghost phoned Lucy, her display read: 'NUMBER WITHHELD'. Discussing a place to meet for an interview, 'the Ghost' commented that it was hard for him "to find a restaurant with exactly the right dress code".

In the third chunk dated Wednesday 10 August, dialogue about babysitting during the date was expanded; Grant noted that Lucy's mum was still in Florida until the eighteenth. In the new material, when Brock joined Sim, it was noted that 'he moves differently now - clumsier, not quite used to this body. And there is the same faint line bisecting his face, as Dr Sim has, and his eyes are similarly bloodshot.' When the Doctor appeared on the Harmony



Shoal cameras ('He has positioned himself to be caught on one of the cameras, and has hacked into the system') the TARDIS stood close by. Sim used a device to scan the Doctor and confirm that he was not from Earth. The stage directions indicated that 'Mr Brock reaches up, pulls at his head – as in *The Husbands of River Song*, his head splits open along the seam, the top half flapping to the side. The interior is a gooey mess of blue.' When the Doctor asked Nardole about his garb, his friend did not claim to rule twelfth-century Constantinople and the pair did not discuss why Nardole had been reassembled. Back in the apartment, Grant spoke to the baby, telling her that she needed to cut him a little slack that evening and that he wasn't going far. Arriving at the Tokyo office ('For a moment, we think we're back in the Harmony Shoal Hub, except during day time – but then we notice that almost everyone is Japanese'), the Doctor employed his psychic paper to announce a snap inspection, using his sonic on a nearby computer and then

wheeling its operator away from in front of it on their chair; the Doctor and Nardole were insistent that the operator got them some tea. This draft ended with the Ghost igniting the candle for a romantic meal on the rooftop, similar to the interview which Superman granted Lois in 1978's *Superman*.

At this point, Steven Moffat recalled something which had amused Peter Capaldi. In September 2014 and March 2016, Capaldi had made two promotional visits to Mexico City. On his first visit, he had discovered that when *Doctor Who* had first been aired in the territory in March 1968, the Spanish-dubbed prints had been re-named *Doctor Misterio* with a voice-over added to the opening titles. "The moment he learnt of that title, he wouldn't stop saying it," Steven Moffat told *Doctor Who Magazine*, "so I called the Christmas Special that, because it does sound like the comic-book version of *Doctor Who*."

### Connections: Roman ruler

➤ Nardole had ruled firmly but wisely in the capital city of the twelfth century Roman/Byzantine empire, suggesting that he could have been one of various rulers from Alexios I Komnenos (1081-1118) to Alexios III Angelos (1195-1203).



**Left:**  
Dr Sim shoots  
at the bullet-  
proof Ghost.

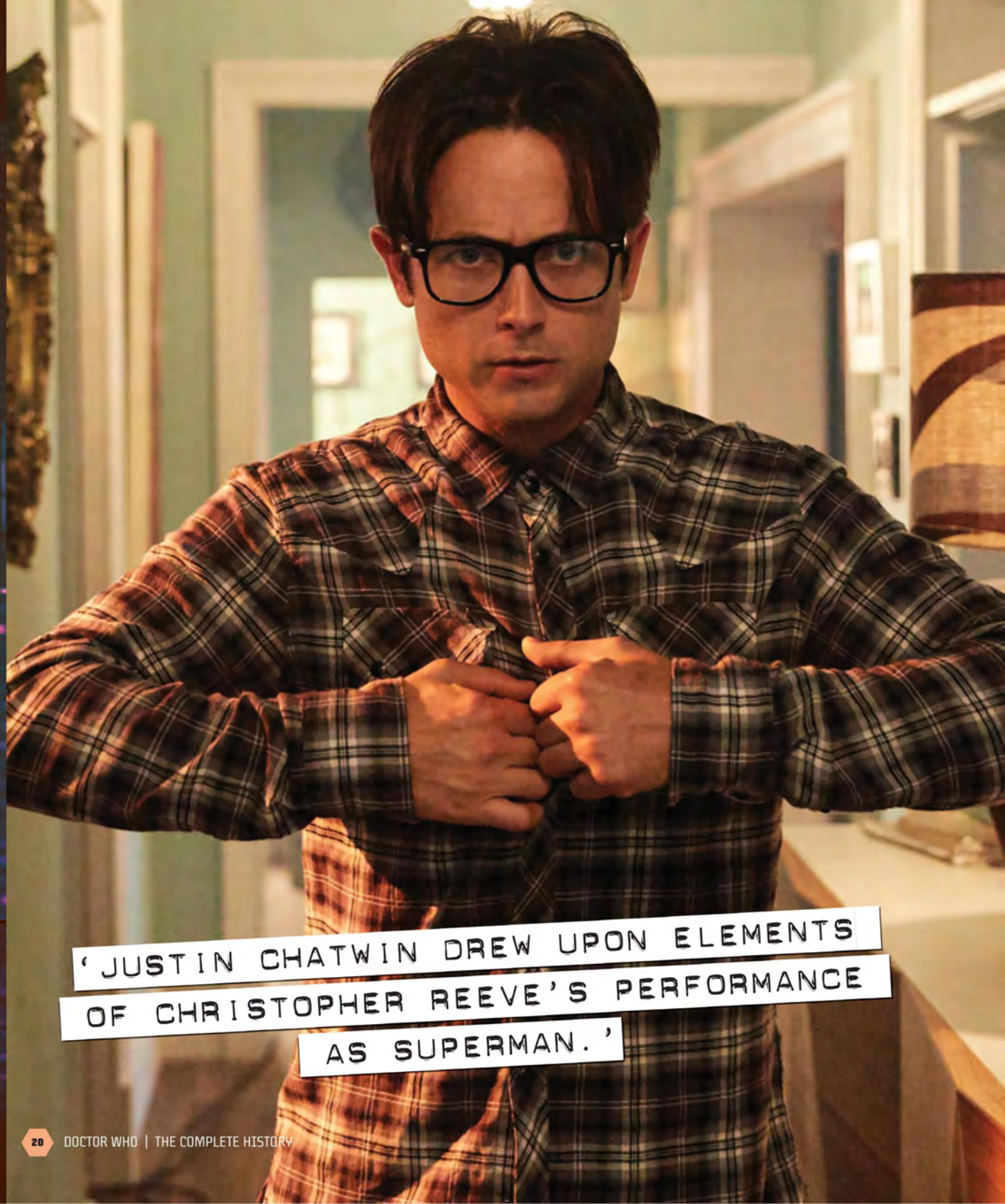
## Doctor Misterio

**T**he complete version of Draft One was dated Tuesday 16 August; young Grant now christened the Doctor as "Doctor Misterio", Lucy's baby was named Jennifer and the script introduced 'gowned and face-masked surgeons. The faces beneath the masks are dead white. And we can see the familiar diagonal scars bisecting the bridge of each nose.' Sim commented on the window's strength, Lucy realised that the Doctor didn't work for an agency, and additional dialogue between the Doctor and Nardole covered the latter's resurrection.



## THE RETURN OF DOCTOR MYSTERIO

STORY 264



'JUSTIN CHATWIN DREW UPON ELEMENTS  
OF CHRISTOPHER REEVE'S PERFORMANCE  
AS SUPERMAN.'





In the new material, the Doctor and Nardole took the Japanese computer operator who made them tea in Tokyo with them in the TARDIS; Nardole suggested that they eventually returned him before they visited the London hub. The Harmony Shoal vessel was 'dark, huge, missile-like' and when the Doctor failed to scan for life forms, Nardole observed: "You're just completely against sensible precautions, aren't you?" "Everybody needs a motto," replied the Doctor. The spaceship interior was 'dank, deserted, clanking - this place feels long abandoned. It's basic, comfortless. A freighter, not a cruiser.' "People think you're clever but I think you're silly," said Nardole as he and the Doctor explored. "It's a disguise," assured the Doctor. "Which one?" asked Nardole. "Never been completely sure," replied the Time Lord. The security drones were 'two large, bald, blue-faced men in rough overalls. But as they lumber from their alcoves, the horrifying truth! Each is missing the top half of their heads! There

is the usual diagonal scar, but the top slice of the head is horrifyingly absent - these humanoid "vehicles" are empty. Their faces are slack, their single eyes are staring, and in place of a brain, there is a winking light on a pole.' The vessel's flight deck was outlined as 'again imposing, comfortless. Tarnished steel, and a battered flight deck (like [the *Nostromo* in the 1979 science-fiction film] *Alien*). This is not a new ship.' On the roof, while discussing Grant, the Ghost commented: "A nanny is a perfectly respectable job for any man or woman."

## Script readthrough

**I**n Draft Two - dated Monday 22 August - the battery was now called Hazandra, the Ghost of Love and Wishes. Brock no longer threatened Sim to stay away from the brains, and the Doctor's quips about the Ghost trespassing and the hero's garb were dropped, as was the Ghost offering to return for the Doctor and Lucy asking about a press agent. The first TV interviewer whom the Ghost spoke to at the fire was reduced to a non-speaking role, and Grant now told the Doctor that he had known Lucy for 24 years. The 'snap inspection' in Tokyo now saw the Doctor diverting the staff with Pokémon, while the Japanese operator no longer boarded the TARDIS.

Issued on Thursday 25 August, Draft Three featured minimal changes. The Doctor's comments about the Sword of Damocles were added along with revisions of his instructions to Nardole about how they could use the TARDIS to hijack the spaceship controls. On Tuesday 30 August, the

**Left:**  
Feeding time  
for baby  
Jennifer.

## Connections: Open-minded

► Harmony Shoal and its agents with their opening craniums had previously featured as River Song's ruthless employers in *The Husbands of River Song* [2015 - see Volume 84] where Scratch had represented the Shoal of the Winter Harmony.





readthrough draft saw the battery referred to as a gemstone and added the Doctor's confusion about young Grant's age.

The Christmas Special readthrough was scheduled from 7.30pm on Wednesday 31 August in Rooms GF 68+69 at the BBC's Roath Lock complex in Cardiff, following a day's studio work on *Thin Ice* for Peter Capaldi. Matt Lucas now returned, having completed all his material for *Smile* and *Thin Ice* in early August. The readthrough was the first attended by Christel Dee of *Doctor Who: The Fan Show*; however, she was forbidden from reporting on the session.

"When I first read the script I thought 'this is wonderful' because it captures the delightful, light comedy touch that existed in the early *Superman* movies with Christopher Reeve," Capaldi told the BBC Media Centre, recalling the four films – *Superman*, *Superman II*, *Superman III* and *Superman IV: The Quest for Peace* – released starring the actor between 1978 and 1987. "The way the scripts were written back then reminded me of Spencer Tracy or Katherine Hepburn kind of scripts – they were very witty, very knockabout, very American." Although not a particular devotee of the superhero genre, Capaldi also had fond memories of growing up watching the American television series

version of *Batman* screened in the UK by ITV.

Cast as Grant/The Ghost was Canadian actor Justin Chatwin who had featured in the 2005 science-fiction movie *War of the Worlds* and had been a regular in the US version of the TV series *Shameless*. Chatwin had heard of *Doctor Who* but had no idea how big the franchise was; when he received the



script, he declared: "This is the best thing I've read all year." The actor never thought that he would have the opportunity to play a superhero on screen, his favourite childhood movie having been *Batman* (1989); it was this which inspired him to adopt the two very different voices for Grant and the Ghost, while he also drew upon elements of Christopher Reeve's performance as Superman; Bazalgette suggested that he watched *Superman* and *Superman II* as well as 2002's *Spider-Man*.

**Right:**  
Gun versus  
screwdriver.

## Connections: Back together

- ▶ The Doctor reassembles Nardole after River Song's former aide has his head removed and placed inside the robot body of King Hydroflax in *The*

*Husbands of River Song* [2015 – see Volume 84].



## Charity Wakefield

The part of Lucy went to British actress Charity Wakefield who had featured in BBC series such as *Sense & Sensibility*, *Wolf Hall* and *Close to the Enemy* as well as NBC's fantasy series *The Player*; she had just finished ITV's new period drama *The Halcyon*. With her father being a *Doctor Who* fan, she grew up with the series, particularly recalling the Seventh Doctor played by Sylvester McCoy; she was surprised by the script's bravery in attempting a superhero theme and was



charmed by the romantic entanglement of Lucy, Grant and the Ghost. Wakefield adopted an American accent as Lucy, consulting with Justin Chatwin on pronunciation where necessary.

At Harmony Shoal, Mr Brock was played by Nigerian actor Adetomiwa 'Tomiwa' Edun who had featured in the BBC series *Merlin* and *The Hour* as well as the A&E series *Bates Motel*. German actor Aleksandar Jovanovic was cast as Dr Sim, having featured in shows such as *Der Knastarzt*.

For the shooting script issued on Friday 2 September, the young and teenage

Grants now wore glasses, the Doctor asked Young Grant never to use his

powers, Nardole reminded the Doctor of the Doctor's promise not to interfere, and the Doctor now commented that New York was the aliens' shop window. The sequence of UNIT at Harmony Shoal was added, and Lucy now gave the Doctor Mr Huffle to keep an eye on him. A more rigid chronology was also established. Grant woke at 00:20 on Night 1 and recalled the events of Night X (Christmas Eve) when he had woken at 23.40; the Doctor read comics at 23.50, they went on the roof at 23.58, hung from the Empire State Building at 00.10 and then talked on the rooftop at 00.30. The Doctor later visited the teenage Grant in the 1990s on Day Y at 11.15. In the present, Grant comforted Jennifer from 00.25 to 00.35. On Day 2, the Harmony Shoal press conference concluded at 17.45 and Brock took Sim to the vault at 00.00 on Night 2 with the Ghost arriving soon after 00.15. The Ghost dropped Lucy at home at 00.25 and the Doctor and Grant chatted on the fire escape at 00.45 with the couple making a date at 00.57. The Doctor returned to Harmony Shoal at 01.30 and was rescued by Nardole at 01.33. Lucy prepared for her date at 19.50 on Night 3 with the Ghost arriving at 20.00. The Doctor and Nardole visited Tokyo and London at 09.10 and 10.15 on Day 3, while the surgeons were activated at 20.40 on Night 3, arriving at Lucy's building at 20.52. The spaceship was caught by Grant at 21.07 and UNIT was at the offices by 21.30 with the Doctor saying his goodbyes at 22.15 and departing in the TARDIS at 22.30. ■

### Connections: Playing games

▶ The Doctor distracts the Harmony Shoal employees in Tokyo by flooding the lower level of the offices with Pokémon in reference to the location-based augmented reality game *Pokémon Go* which was released in July 2016.



**Left:**  
Grant (AKA the Ghost) and Lucy Fletcher.





'THE SET PIECE OF THE  
GHOST'S ARRIVAL WAS  
COMPLETED ON  
TUESDAY 13 SEPTEMBER.'

# Production

**R**ecording on the Special commenced on Monday 5 September with the *Doctor Who* Interactive team in attendance for work at Roath Lock. Work in Studio 2 was scheduled for 7.30am to 7pm (the standard times for each day) and effectively covered the sequence in the brain vault and its adjoining corridor as Lucy and the Doctor listened in on the overpowering of Mr Brock by Dr Sim; Derek Lea carefully monitored the scuffle between Harmony

Shoal operatives in his capacity as stunt co-ordinator. Sim's scarred make-up was supervised by prosthetics expert Fiona Walsh from Millennium FX. Peter Capaldi spent the start of the day working on *Thin Ice* with the Block 2 unit in another studio prior to arriving to consume sushi alongside Charity Wakefield's Lucy. That evening, the *TV Choice Awards* was staged at the Dorchester Hotel in London, with Capaldi nominated for Best Actor and *Doctor Who* in the Best Family Drama category. While the awards went to Tom







## Connections: Heavy stuff

➤ The Doctor's gemstone was stabilised in dwarf star crystal; the dense, compacted dwarf star alloy had been referred to in *Warriors' Gate* [1981 - see Volume 33] and the Doctor had remarked on this as being the densest material in the universe in *The Impossible Astronaut/Day of the Moon* [2011 - see Volume 66].



Hiddleston for *The Night Manager* and BBC One's period drama *Call the Midwife* respectively, Steven Moffat was present at the event, telling the BBC's *Newsbeat*, "We've just started working on the Christmas episode... It's got a lot of heart, but it's got a lot of brain too. Figure that one out."

While Pearl Mackie - who played Bill - recorded with the Block 2 crew on *Thin Ice* and *Knock Knock* [2017 - see Volume 86], work on the Sim/Brock fight continued on Tuesday 6; high-angle shots

looking down on the vault were recorded prior to Adetomiwa Edun departing for a one-hour prosthetics session with Jocelyn Bennett-Snewin of Millennium to give Brock his post-possession look; Charlotte Rutherford and Freya Hargreaves of Millennium handled make-up required by the three surgeons. Meanwhile, the Doctor and Lucy following Sim from the vault was recorded along with the shots of the surgeons emerging from behind their panels. With Edun made up, a close-up of Brock alighting from the ambulance was recorded on a partial New York street set in Studio 2. Following this, the team moved to Studio 4 and the standing TARDIS set where the Doctor joined the robed Nardole following his rescue; Matt Lucas discussed with Ed Bazalgette the extent to which Nardole could fly the TARDIS at this juncture, suggesting that he had only just acquired this skill. Meanwhile, a second camera had recorded insert shots of the brains' eyes opening on the vault set.

Recording continued in the TARDIS next morning as the Doctor learnt more about the Ghost and then worked with Nardole

to triangulate the signals and find the spaceship, before his departure with Mr Huffle. Matt Lucas continued to ad-lib odd lines such as Nardole's "oh, sorry" when the Doctor landed the TARDIS in Tokyo. The unit then went out on location, taking over the box office and foyer area of the Royal Welsh College of Music & Drama at Cathays Park in Cardiff; this educational establishment had connections with *Doctor Who* following talks given by members of the series' design team such as James North and Edward Thomas. The windows overlooking Bute Park were fitted with greenscreens to transform them via post-production into the London skyline for the scene where the Doctor and Nardole completed their triangulation.

## Harmony Shoal

**O**n the morning of Thursday 8 September, Peter Capaldi attended a costume fitting while back at the college the Harmony Shoal dressing was used as the New York office for Mr Brock's address to the journalists, this time with the greenscreen to add a stateside skyline. After this establishing scene, Matt Lucas had a costume change as did some of the

**Right:**  
A confused  
Nardole.







**Above:**  
The Ghost to  
the rescue!

supporting artistes playing members of the press who would now become operatives in Tokyo. With the arrival of Peter Capaldi, the Doctor and Nardole using the Japanese terminal at the offices was recorded.

The first week of production on the Christmas Special concluded back at the college on Friday 9 with further sequences at Harmony Shoal. The Tokyo scene was completed, after which the setting shifted back to the USA for the start of the Doctor's confrontation with Mr Brock and Dr Sim after his return to New York. Brock's activation of the surgeons was recorded, as was the earlier desk area scene of Nardole and Lucy watching Sim and Brock. At noon, Justin Chatwin arrived for make-up and costume fittings as Grant and the Ghost. Costume designer Hayley Nebauer had grown up reading a lot of comics and had been delighted at the challenge of creating a new superhero outfit. Since the Ghost operated in New York, she used the Art Deco look associated with the city's architecture for the angular elements of the Ghost's eye

mask. The rather absurd garb derived from the looks of Batman and Superman was also planned to have a cape which the team agreed performed no function at all for a superhero; however, when Steven Moffat suggested that this aspect could be omitted, Nebauer commented that such a piece of apparel could be usefully used to hide the mechanics of various effects elements. The Ghost's body suit also had built-in muscles. It was decided that Chatwin would sport different hairstyles depending on whether he was being Grant or the Ghost, and Ed Bazalgette suggested that his performance as Grant should be more low-key and shambling. Meanwhile, the latest 4'21" edition of *Doctor Who: The Fan Show* offered a production update on the 2017 series.

After the weekend, the BBC Cymru team returned

### Connections: Osgood

➤ One of the UNIT soldiers makes reference to Petronella Osgood, a scientist attached to UNIT encountered by the Doctor in *The Day of the Doctor* [2013 - see Volume 75], *Dark Water/Death in Heaven* [2014 - see Volume 79] and *The Zygon Invasion/The Zygon Inversion* [2015 - see Volume 82].





## THE RETURN OF DOCTOR MYSTERIO



**Above:** The crew stands by for an action sequence.

to the Royal Welsh College on Monday 12 for further Harmony Shoal scenes as Dr Sim lowered the spaceship's shields, UNIT arrived (with Jocelyn Bennett-Snewin supervising possessed soldier prosthetics) and the key scene of the Ghost's arrival at the premises; Matt Lucas ad-libbed Nardole's "hello the Ghost". Danny Hargreaves' Real SFX Team provided the superhero's levitation rig (a footplate on which Justin Chatwin could stand to rise 12 feet), with Jo McLaren acting as stunt co-ordinator and Robbie Keane standing in for Aleksandar Jovanovic on the receiving end of the Ghost's light-to-moderate injuries; Jovanovic also used the see-saw rig when the Ghost lifted Sim by the neck. The team also picked up on unscheduled material of Sim addressing the Doctor on the spaceship screen, and the day-for-night recording was attended by Benjamin Cook of *Doctor Who Magazine*.

The set piece of the Ghost's arrival – with the shattering safety glass – was completed on Tuesday 13 September with Jo McLaren and Robbie Keane again in attendance. Following this, Brock taking the weapon from his head was recorded; this employed the same technique of a physical prop as featured in *The Husbands of River Song* with Charlie Bluett of Millennium handling the fake head rig. Peter Capaldi then left for a costume fitting while the sequence of Sim reacting to the alarm was recorded, wrapping the scenes requiring Aleksandar Jovanovic. The team then relocated back to Roath Lock where the shot of the Ghost smashing through the office window was recorded as an insert in Studio 1 with Justin Chatwin and Charity Wakefield. Chatwin then had a costume change into mild-mannered Grant and recorded the sequences of the nanny going to comfort Jennifer in her nursery at the start of the episode. The baby was played by eight-month-old twins Phoebe and Raya Evans who were available to work from 5pm to 7pm only on the composite set of Lucy's

### Connections: Super origins

► Mr Brock's namecheck of Miss Shuster and Miss Siegel is a reference to writer Jerry Siegel and artist Joe Shuster who had originally created Superman.





New York apartment constructed adjacent to the TARDIS interior in Studio 4; the look of these rooms was inspired by films ranging from the 1989 romantic comedy *When Harry Met Sally...* to the 1968 horror *Rosemary's Baby*.

## Lucy and Grant

**W**ork in Lucy's flat continued at Roath Lock on Wednesday 14 while social media channels for the BBC Three spin-off *Class* launched on the internet. Grant's return home to tend to Jennifer was recorded along with his subsequent confrontation with the Doctor and Nardole, and then the arrival of Lucy. Matt Lucas ad-libbed Nardole's fascination with the cuddly elephant after preparing the baby's milk, and the final scene scheduled for the day was the Doctor sending the flower-eating Nardole to the TARDIS to check on the Ghost. For the scenes with Lucy and Grant at home, Ed Bazalgette drew upon Steven Moffat's relationship sitcom *Coupling* for inspiration of style, and also the 1968 comedy film *The*

*Odd Couple* while also aiming to capture the flavour of a Hollywood 'screwball' caper comedy. Two sets of Jennifers were on duty for the day; the Evans twins were available until 1.30pm, after which seven-month-old Hope and Willow Emery took over.

Both sets of twins undertook similar shifts for more apartment-based action on Thursday 15 with *Doctor Who* Interactive again present. The scheduled scenes were Lucy's interrogation of the Doctor with the help of Mr Huffle and the start of the sequence where a soaked Grant returned to the premises; consequently, Matt Lucas was not required this day or the next. Progress was good and so elements of the phone conversation between Lucy and Grant/the Ghost were also recorded in different parts of the apartment. Simultaneously, Pearl Mackie was back at Roath Lock, recording inserts for *The Pilot* and *Smile* with a second unit.

The second week ended with more work in the New York apartment as the phone conversation between Lucy and the Ghost was completed and Grant considered the strange jealousy of alter-egos in the kitchen. There was then a costume change for Justin Chatwin before work for the week wrapped with scenes in Grant's bedroom of the nanny waking and dreaming at the start of the episode. All four infants were again on hand in the usual shift system.

Two versions of the Doctor were present on the latest edition of ITV's satirical puppet show *Newzoids* on the evening of Saturday 17 September, with one telling the other that things were going to get "even more complicated" in the new series;

## Connections: Ghost signal

➤ When Lucy is dropped off by the Ghost and the hero is then summoned to another emergency, she likens it to the Bat-Signal, the means by which the Gotham City Police Department could summon Batman projecting a stylised bat emblem in the sky.



**Left:** Charity Wakefield and Justin Chatwin prepare for a scene together.



## THE RETURN OF DOCTOR MYSTERIO

STORY 26

### Connections: Dead locked

➤ The Doctor informs Nardole that the door to the spaceship bridge is triple deadlock sealed, a technique introduced in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] which had also been referred to in episodes such as *School Reunion* [2006 – see Volume 52], *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], *The Lodger* [2010 – see Volume 65], *Under the Lake/Before the Flood* [2015 – see Volume 81] and *The Husbands of River Song* [2015 – see Volume 84].



they meet a Dalek on the *Doctor Who* set, then realise they're next door to a 1970s *Top of the Pops* studio and zap themselves forwards in time again, leaving the Dalek behind. The following night, Steven Moffat was in Los Angeles at the Microsoft Theater to receive the Emmy Award for Outstanding TV Movie for *The Abominable Bride*, a special edition of his BBC One series *Sherlock*.

The New York apartment was home to the Block 3 crew again on Monday 19 when the Interactive team was on hand again. Matt Lucas rejoined the unit so that after Lucy set off on her date and a suitable costume change, the closing sequence of Nardole explaining to Lucy and Grant about the Doctor could be recorded. After further

costume changes, the scenes with the Doctor chatting to Grant on the fire escape and being summoned indoors by Lucy and Mr Huffle were recorded. Only the Evans twins were needed on set for the day, with eight-year-old Logan Hoffman – who played young Grant – also dropping by to talk to Ed Bazalgette and his team the day before his performance began.

The scenes of Grant waking in his bedroom were re-recorded at the start of Tuesday 20 September, after which Peter Capaldi recorded an insert for *The Pilot* with a B camera on the TARDIS set. During this work, Justin Chatwin had changed into superhero garb for the Ghost's return to his alter-ego's bedroom. The crew then relocated to Studio 1 to record a series of insert shots of the Ghost



hovering outside the Harmony Shoal window using both greenscreen and a black background. Adjacent to this, the six foot mast at the top of the Empire State Building had been constructed four feet off the ground on the horizontal plane to run the length of a greenscreen along one studio wall; inspired by the scenes in which Batman and Robin walked up the side of a building (a horizontal set with the camera placed on its side) in the 1960s *Batman* television series, this would allow a rapid tracking shot zooming alongside the aerial to show the plight of the Doctor and the newly levitating young Grant. Under the supervision of stunt arranger Crispin Layfield, Logan Hoffman – whose working hours as a minor were 10.45am to 6.45pm – lay on a green board on the underside of the aerial, while Peter Capaldi was perched on top. Matt Lucas then joined Peter Capaldi for the scene in which the TARDIS – the 2013 police box prop – arrived in the corridor of the spaceship in Studio 2.





The spaceship scenes continued on Wednesday 21, starting with the material on the bridge including the playback of Dr Sim's parts of the conversation with the Doctor. After this, the corridor sequence of the drones revealing themselves was completed, with Freya Hargreaves and Jocelyn Bennett-Snewin of Millennium FX supervising the two sets of drone prosthetics.

'Peter Capaldi might just be my favourite person on the planet. On all planets, in fact,' tweeted Matt Lucas on Thursday 22 when the scenes on the spaceship bridge as it hurtled towards New York were completed; Jo McLaren supervised the action moves as the time travellers were thrown about. Following a costume change, Peter Capaldi then joined Logan Hoffman – whose working hours were noon to 7pm – on a New York rooftop constructed in Studio 3 to chat about the youngster's new powers and then to unveil the Doctor's TDET device. Visiting

the set during the day were producer Simon Harries and editor Adam McLean from the *It Was Alright in the...* Channel 4 retrospective show which was narrated by Matt Lucas. On the same day, additional recording of stunt inserts was being undertaken for *Thin Ice*.

## Young Grant

**F**riday 23 September was a major publicity day for *Class* which was to begin its run on BBC Three on Saturday 22 October and have a world premiere at a special event in London's East End on Thursday 20 October. A live stream with the cast of the spin-off and producer Derek Ritchie was also staged from 4.30pm, and it was also confirmed that Peter Capaldi would be appearing as the Doctor in the opening episode, *For Tonight We Might Die*. Meanwhile in Cardiff, Capaldi worked alongside both Logan Hoffman and 13-year-old Daniel Lorente as the two younger versions of Grant. The Doctor's demonstration of the TDET to the youngest Grant was completed first in Studio 3, followed by a move to Studio 1 where the set of the American high school corridor had been built, complete with the Real SFX see-saw rig to make the pubescent Grant levitate at the sight of Lucy.

After the weekend (during which Steven Moffat attended the Sherlocked convention at the ExCeL in London), recording times shifted to 8.30am to 8pm on Monday 26 September. The first scene to be recorded for the week was the Doctor and Nardole checking the

**Left:**  
Recording  
the Ghost's  
arrival scene.

## Connections: Get the point

▶ The Doctor compares the Harmony Shoal spaceship to the Sword of Damocles, a moral anecdote from the Greek myths about a huge sword suspended over the throne of the king, Dionysius, and therefore threatening the life of Damocles whom the ruler allowed to sit in his place – demonstrating how power and danger went hand in hand.







**Above:**  
And they  
lived happily  
ever after...

**Right:**  
Lucy is holding  
out for a hero.

### Connections: Armed forces

► The New York Harmony Shoal office is investigated by UNIT, the Unified Intelligence Taskforce with whom the Doctor had first worked in *The Invasion* [1968 - see Volume 13] when it was the United Nations Intelligence Taskforce. A New York division of UNIT had featured in *The Stolen Earth/Journey's End* [2008 - see Volume 60].



shock absorbers after the spaceship's impact, using the newly ruined bridge set in Studio 2. Matt Lucas then departed for a costume fitting while the crew relocated to Studio 1 in which the set for young Grant's bedroom had been built; this was dressed with posters depicting not only Batman, Superman and Spider-Man, but also characters such as Hulk, Thor, Wolverine, the Flash and the Silver Surfer plus the cover of Issue 109 of Marvel's

*The Defenders* (July 1982) and a duvet embellished with Captain America and Iron Man. Peter Capaldi then rehearsed with Logan Hoffman for the scene of the Doctor swinging outside the window with Crispin Layfield supervising the pendulum motion of stunt double Troy Kenchington, courtesy of wire experts Bob and Max Schofield; Bob Schofield had worked on the 1978 *Superman* movie. Meanwhile, Justin Chatwin and Charity Wakefield had taken part in a photocall in Studio 1 and then attended press

interviews with journalists from various newspapers and magazines. Peter Capaldi then joined Pearl Mackie for a series of press interviews and a chat with *Doctor Who* Interactive, after which he went to the standing TARDIS set to record material for the BBC telethon *Children in Need* with producer Sonal Patel and director Richard Valentine. The rest of the day was then spent on the romantic rooftop interview between the Ghost and Lucy, with the apartment roof being a revamp of the one previously featured in Studio 3; the couple were watched by a man with binoculars whose prosthetics were handled by Niki de Jong of Millennium. A second unit was also recording insert shots during the day.

Recording from 7.45am to 7.15pm on Tuesday 27 continued with the rooftop scenes of the Ghost and Lucy facing Mr Brock; Crispin Layfield supervised the action elements of the confrontation towards the end of the day, having previously worked with the second unit in Studio 1. Steve Painter of Millennium supervised the Brock head prop while his colleagues applied the surgeon prosthetics.





The second unit recorded the scenes of young Grant and the swinging Doctor – played by Troy Kenchington – in the superhero-themed bedroom. Peter Capaldi spent the first part of the day working on additional dialogue recording (ADR) and arrived at lunch to join the second unit, recording the ascent to the roof of the Doctor and young Grant on the staircase past Floor 61... actually the backlot of the long-running Welsh soap *Pobol y Cwm*.

## Rooftop climax

**T**wo units were again recording on Wednesday 28 September. The main unit continued to record on the rooftop set, with plate shots captured alongside the climax of the story with the arrival of the Doctor and Brock's defeat (including an ad-libbed sarcastic, "Is it really?" from Peter Capaldi), completing Adetomiwa Edun's work on the episode; the action elements were again supervised by Crispin Layfield. Meanwhile, the second unit continued to work with Logan Hoffman on the bedroom set with Troy Kenchington doubling Peter Capaldi. Over lunchtime, the TARDIS set was visited by a delegation from the Culture, Welsh Language and Communication Committee of the

National Assembly for Wales, accompanied by head of strategy and digital Rhys Evans and *Pobol y Cwm* producer Llyr Morus. Also, a wire rehearsal with the stunt doubles for the Ghost and Lucy – Robbie Keane and Claire Lawrence – was held in Studio 4 from 2pm. During the day, Amanda Mealing – who played Connie Beauchamp in the BBC One medical drama *Casualty* – tweeted a picture of herself with a costumed

Peter Capaldi and Jaye Griffiths (who had appeared in *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80] and *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82]) who had recently joined the show as Elle Gardner.

By now, Connie had been written into a special scene for a fake edition of *Casualty* to feature in the untitled script for the eighth episode of the 2010 series (latterly *The Lie of the Land* [2017 – see Volume 88]).

Thursday 29 also saw two units scheduled for work at Roath Lock. The main unit completed recording on the aftermath of the rooftop climax while over in the greenscreen area of Studio 4 the second unit made a start on

## Connections: Interference

▶ The Doctor comments in *The War Games* [1969 – see Volume 14] that the Time Lords normally didn't interfere in the affairs of other planets, a statement confirmed by a Time Lord agent in *Genesis of the Daleks* [1975 – see Volume 23] and reiterated by Amy in *The Beast Below* [2010 – see Volume 63].



**Left:** Justin Chatwin and Charity Wakefield pose as the Ghost and Lucy.





## Connections: Christmas time

➤ The Doctor comments how he usually expects an invasion at Christmas, recalling the events on Earth of *The Christmas Invasion* [2005 - see Volume 51], *The Runaway Bride* [2006 - see Volume 54], *The Next Doctor* [2008 - see Volume 60], *The End of Time* [2009/10 - see Volume 62], *The Snowmen* [2012 - see Volume 72] and *Last Christmas* [2014 - see Volume 80] as well as *The Time of the Doctor* [2013 - see Volume 75] which took place at a settlement called Christmas.



the flying sequences of the Ghost carrying Lucy with Robbie Keane and Claire Lawrence working under Crispin Layfield's supervision in flying shots which had been carefully storyboarded beforehand. Midway through the day when work was completed on the rooftop set, Peter Capaldi, Justin Chatwin and Charity Wakefield had costume changes. Capaldi then remained with the main unit but went to Studio 1 to record the scene of the Doctor outside young Grant's bedroom window which he performed motionless on a bench rig beneath a swinging camera against a greenscreen set. With this completed, Capaldi then joined Logan Hoffman to record the greenscreen material of

young Grant rising into the air, supervised again by Layfield. Meanwhile, Chatwin and Wakefield had joined the second unit in Studio 4's greenscreen area to record close-up material of the Ghost and Lucy in flight, landing in the street and of other flying sequences featuring the superhero, his hamper and the two children whom he rescued in the news report. Wakefield also recorded some of Claire Lawrence's work in Studio 4 for inclusion in the *Doctor Who* Interactive behind-the-scenes package. After the wrap for both units, cast and crew assembled at Salt bar in Cardiff Bay to celebrate the impending end of Block 3 and the forthcoming summer production break.

Christel Dee's reactions before and after the Christmas readthrough formed the 2'10" edition of *Doctor Who: The Fan*

*Show* on Friday 30 September. Meanwhile in Cardiff, the UK recording on Block 3 concluded on Day 20 with a visit to Roath Lock from BBC One controller Charlotte Moore and Jonathan Slack of BBC Branding. The main unit spent the first part of the day recording all the remaining material between the Doctor and young Grant in the latter's bedroom (with Peter Capaldi ad-libbing a Santa-like "ho ho ho" and an extra, delighted "Doctor Mysterio"), after which the news reporter at the amusement park incident was recorded through to the 2pm wrap. Concurrently, the second unit in Studio 4 recorded miscellaneous news footage of the Ghost with Justin Chatwin and Robbie Keane supervised by Crispin Layfield against a greenscreen, and also an insert shot of Grant holding the spaceship aloft.

Although some of the cast and crew had hoped that the shoot for the Special would take them over to New York for the street sequence, it transpired that those flying



**Right:**  
A steamy  
situation for  
the Doctor.





**Above:**  
Recording a  
rooftop scene.

out from the UK would be heading east rather than west. The vast Nu Boyana Film Studios founded in 1962 in Sofia, Bulgaria, could offer an extensive Manhattan street backlot which had been constructed in 2007 so that attractive tax breaks would enable films and television series to shoot there from spring 2008; it had been used on productions such as *The Expendables 2*, *Kon-Tiki* and *Stonehearst Asylum*. Consequently, this would offer a controlled environment, far easier to record quickly in than the real New York which would require extensive crowd control.

## Bulgaria

**A** reduced unit flew out to Bulgaria on Sunday 2 October. Of the main cast, only Justin Chatwin and Charity Wakefield were needed; Crispin Layfield would also be required to supervise elements of the stunt work for the flying scenes, with the *Doctor Who* Interactive team also to be present for behind-the-scenes material. On Sunday evening,

*The Magician's Apprentice* won the BAFTA Cymru award for Special and Visual Effects, Titles and Graphics at a ceremony held at St David's Hall in Cardiff.

Work on the first night in Sofia was scheduled from 7pm to 6am and covered the scenes of Lucy being dropped off home by the Ghost, long shots of Grant talking to the Doctor (a double for Peter Capaldi) on the fire escape and the Ghost's subsequent departure, plate shots of the apartment building, shots of the Ghost in various pieces of news footage, and the Ghost speaking to the TV reporter at the scene of the fire. Of the vast lot, the areas of East 96th Street, Macpherson Street and the Union Square-22nd Street Station were used, with the building beneath Lucy's flat turned into a branch of Joe's Pizza in homage to the business

### Connections: Up, up and away!

▶ The superhero Superman – alias mild-mannered reporter Clark Kent – first appeared in the National Comics (later DC) publication *Action Comics* Issue 1 in June 1939 and has since appeared in numerous media, fighting crime in Metropolis while falling in love with journalist Lois Lane who in turn only had eyes for Superman.





## THE RETURN OF THE GHOST MYSTERIO

STORY 264



**Above:**  
A romantic  
interview with  
the Ghost.

where Peter Parker had worked in the 2004 movie *Spider-Man 2* while the cinema was showing a film called *Mind of Evil* in reference to the *Doctor Who* serial *The Mind of Evil* [1971 – see Volume 16]. The studios also provided all the New York vehicles seen including four cars, four yellow taxi cabs, a fire engine and an NYPD police car. This night's recording completed work on the episode for the two guest stars.

Tuesday 4 October saw Matt Lucas attending the afterparty for the press night of the play *The Boys in the Band* in London. Meanwhile in Sofia, the final 7pm to 6am shoot took place on the New York backlot. Stuntman Boyan Anev played the Ghost in long shots that evening when recording included the establishing shot of the apartment block, a wide shot of Grant holding up the ship, the Ghost in flight, the arrival of the ambulance (with doubles for Brock and

his surgeons) and the fire engine racing through the streets. One key shot was a tilt down from the top of the apartment block to the street below which was to be carefully matched to a corresponding take of the balcony on the studio set back in Cardiff.

### New York Comic Con

The main cast was now enjoying a two-week break during which Peter Capaldi, Pearl Mackie, Matt Lucas, Steven Moffat and Brian Minchin travelled to New York to attend Comic Con and take part in a panel at the Theater, Madison Square Gardens on Friday 7 October. Some weeks later, a pick-up unit working alongside the Block 4 unit on *The Eaters of Light* on Wednesday 16 November recorded two sets of pick-up shots with hand doubles in Studio 4 through to 7pm; unit medic Glyn Evan's hand featured first as that of the Doctor in new shots of the Doctor studying the comics in young Grant's bedroom after which his shoulder stood in for that of Dr Sim holding a

#### Connections: Special powers

▶ Grant's rapid changes of clothing to become the Ghost echo the impossibly fast quick change used by Clark Kent/Superman. As with Superman, the Ghost had super-strength, the ability to fly, was bulletproof and enjoyed – or was embarrassed by – X-ray vision.





blue-stained tissue in the brain vault. The reshoot for the comics was undertaken specifically because the comic which had originally been used was an issue where Lois Lane had known of Clark Kent's secret identity as Superman; this was now re-recorded with a different edition of the comic. In the finished programme, the pages which the Doctor studied in Grant's comic came from *The Power that Failed!* in Issue 19 (July 1988) and *Rampage!* in Issue 7 (July 1987) of the revived *Superman* series. ■



## Production

**Left:**  
Super-nanny.

### PRODUCTION

**Mon 5 Sep 16** BBC Roath Lock Studios: Studio 2 (The Brain Vault; Corridor Outside Brain Vault)

**Tue 6 Sep 16** BBC Roath Lock Studios: Studio 2 (The Brain Vault; Corridor Outside Brain Vault; New York - Street); Studio 4 (The TARDIS)

**Wed 7 Sep 16** BBC Roath Lock Studios: Studio 4 (The TARDIS; The TARDIS - Doors); Royal Welsh College of Music & Drama, Castle Grounds, Cathays Park, Cardiff (Harmony Shoal Hub - London)

**Thu 8 Sep 16** Royal Welsh College of Music & Drama (Harmony Shoal Hub; Harmony Shoal Hub - Tokyo)

**Fri 9 Sep 16** Royal Welsh College of Music & Drama (Harmony Shoal Hub - Tokyo; Harmony Shoal Hub - Desk Area; Harmony Shoal Hub)

**Mon 12 Sep 16** Royal Welsh College of Music & Drama (Harmony Shoal Hub)

**Tue 13 Sep 16** Royal Welsh College of Music & Drama (Harmony Shoal Hub; Harmony Shoal Hub - Desk Area); BBC Roath Lock Studios: Studio 1 (Harmony Shoal Hub); Studio 4 (New York - Apartment Block/Hallway/Nursery)

**Wed 14 Sep 16** BBC Roath Lock Studios:

Studio 4 (New York - Apartment Block/Hallway/Nursery/Living Room)

**Thu 15 Sep 16** BBC Roath Lock Studios: Studio 4 (New York - Apartment Block/Kitchen/Nursery)

**Fri 16 Sep 16** BBC Roath Lock Studios: Studio 4 (New York - Apartment Block/Nursery/Kitchen; Grant's Bedroom)

**Mon 19 Sep 16** BBC Roath Lock Studios: Studio 4 (New York - Apartment Block/Nursery/Kitchen; Fire Escape)

**Tue 20 Sep 16** BBC Roath Lock Studios: Studio 4 (Grant's Bedroom); Studio 1 (Harmony Shoal Hub; Empire State Building - Aerial Mast); Studio 2 (Spaceship - Corridor)

**Wed 21 Sep 16** BBC Roath Lock Studios: Studio 2 (Spaceship - Bridge/Corridor)

**Thu 22 Sep 16** BBC Roath Lock Studios: Studio 2 (Spaceship - Bridge); Studio 3 (New York - Young Grant's Roof)

**Fri 23 Sep 16** BBC Roath Lock Studios: Studio 3 (New York - Young Grant's Roof); Studio 1 (American High School - Corridor)

**Mon 26 Sep 16** BBC Roath Lock Studios: Studio 2 (Spaceship - Bridge (Ruined)); Studio 3 (New York - Apartment Block/Roof)

**Tue 27 Sep 16** BBC Roath Lock Studios: Studio 3 (New York - Apartment Block/

Roof); Studio 1 (Young Grant's Bedroom); *Pobol y Cwm* Lot (Back Stairs - Young Grant's)

**Wed 28 Sep 16** BBC Roath Lock Studios: Studio 3 (New York - Apartment Block/Roof); Studio 1 (Young Grant's Bedroom)

**Thu 29 Sep 16** BBC Roath Lock Studios: Studio 3 (New York - Apartment Block/Roof); Studio 1 (Young Grant's Bedroom; New York (Greenscreen)); Studio 4 (New York Street - Lucy's Place/Sky/Apartment Block/Roof)

**Fri 30 Sep 16** BBC Roath Lock Studios: Studio 1 (Young Grant's Bedroom; Amusement Park - News Report); Studio 4 (News Footage; New York - Apartment Block/Roof)

**Mon 3 Oct 16** Nu Boyana Film Studios, Cinema Centre Boyana, 1616 Sofia, Bulgaria (New York Street - Lucy's Place; Fire Escape; New York - Apartment Block/Roof; News Footage; New York Street - News Report)

**Tue 4 Oct 16** Nu Boyana Film Studios (New York Street - Apartment Block/Roof/Sky/Street; Fire Escape)

**Wed 16 Nov 16** BBC Roath Lock Studios: Studio 4 (Young Grant's Bedroom; Brain Vault)



# Post-production

**C**GI and other post-production image manipulation work on the Special included elements of the establishing shots of New York, the Doctor hanging above Floor 60, the effects of the Doctor's rooftop device and its associated gemstone, Grant flying, the mast atop the Empire State Building, the vistas outside the hundredth floor of the Harmony Shoal offices and the eyes of their employees, the seeing brains in the jars, the alien spaceship and the TARDIS floating nearby, and the heads of the security drones. A split-screen effect involving up to four different elements and overlaps was used for the sequence in which Grant/the Ghost phoned Lucy to arrange an interview.

Even with the extended one-hour slot, the episode had to undergo some minor trims to bring it down to length. In the pre-credits, when young Grant asked the swinging Doctor what he was doing, on the next swing the Doctor asked him: "Could

you be more specific?" "Why are you upside down?" asked the boy. After the boy specified that this was the sixtieth floor, the Doctor remarked: "Good." "Good?" asked Grant. "In the event the cable breaks, that's 59 floors of perfectly safe falling – I'm looking for positives," explained the Doctor. When the Doctor scanned Grant having suggested that he was 36 years old he added: "I was approximating!" The opening pre-title sequence was particularly long, running just over nine minutes.

## The man beneath the mask

**A**fter the opening titles, Brock's in-joke reference to Miss Shuster and Miss Siegel was added in dubbing. When confronting the intruders at Harmony Shoal, after Dr Sim commented that his security might leave them alive, the Doctor asked: "Is that a gun? Don't you have an energy beam, or something? Energy beams are sort of entry level for me." "Since I will be phoning the police immediately after your deaths, I need to maintain a more orthodox level of fatality," replied Sim.

When Lucy told the Ghost that her experience had not put her off journalism, she continued: "Maybe you'd like to do an interview some time." Handing the hero her card, she explained: "People are very curious about you. All those rumours, the real-life superhero. I could do a profile piece – the man beneath the mask." "That would be slightly counter-productive," said Grant. "Yeah, fair point," agreed Lucy as the Ghost informed her that duty called.

Out on the fire escape, after the Doctor declared sarcastically that Grant was a

**Below:**  
"Ooo,  
elephant."







“tiger”, the nanny added of the single mum Lucy: “She needed help. I was there.” “And just in case she ever accidentally notices that the handsome young man who cares for her child is in love with her, you’ve opted to dress up as somebody else and distract her from yourself,” noted the Doctor. “Basically,” agreed Grant as the Doctor toasted the sky with his cola.

After Lucy told the Doctor to meet her and Mr Huffle in the kitchen, the Doctor called after her, “Why?”... to be met by a loud squeak from the pained Mr Huffle. When the Doctor came back into the flat he found Nardole munching on a flower from a vase and reading an article in a newspaper about the Ghost which had an exaggerated artist’s impression and the headline *Who Was That Masked Man?*. Taking the stem from Nardole and tapping the newspaper drawing, the Doctor commented: “Back to the TARDIS, check

the data banks for any more information on him.” “On it, boss,” agreed Nardole, taking another flower from the vase, which the Doctor confiscated and returned to its home... only for Nardole to take it again once the Doctor had moved off.

After the Ghost kept his rooftop date with Lucy, inside the TARDIS Nardole studied news footage of the Ghost’s exploits commenting: “So he’s already kind of famous, but after he saves the Queen – during the song, as well – he goes uber viral, which doesn’t even mean anything...” It was now that the Doctor descended from the TARDIS balcony commenting that Grant was not supposed to be using his powers.

At the Tokyo branch, when the Doctor told the computer operator that he was doing everything he could to stop himself accessing the Harmony Shoal systems, he added: “Would you like a cup of tea?”

**Above:**  
Dr Sim catches  
his intruders.





**Above:**  
Trouble on  
the rooftop.

“Um... yes...” said the baffled employee. “Well, I’ll have one too, since you’re going,” replied the Doctor, with Nardole adding: “And me, cheers.” Bewildered, the operator moved away as the Doctor and Nardole spotted the signal. It was these cups of tea which the Doctor and Nardole were drinking in the next TARDIS scene. In this, when the Nardole asked if they could track the signals, the Doctor originally replied: “We’ve got Tokyo and New York...” “We need a third one to triangulate,” observed Nardole as the Doctor slammed the console and ran for the door. The Doctor and Nardole hustled onto the Harmony Shoal Hub in London with Big Ben visible outside the windows. “Hello, everyone, tech support,” said the Doctor, brandishing his psychic paper, “There’s a fault on the system currently emailing your internet history to everyone on your contact list – anyone need a hand with that?” He watched as everyone present raised their hands.

After the Ghost discussed his superpowers with Lucy, back in the

TARDIS Nardole read a stream of data on a console screen, observing: “Okay, there’s a ship parked not far from us, shielded from the sensor array...” “Yeah, it’s over there,” said the Doctor, having opened the police box doors and leaning out into space. “Oh!” said Nardole as he hurried to his side to look at the vessel.

## ‘See the universe anew’

**A**fter the TARDIS materialised on the spaceship and the Doctor and Nardole emerged, Nardole asked: “What do you think? Empty?” “Let me check,” said the Doctor, then yelling at the top of his lungs: “Hello, hello, we are dangerous intruders, you probably ought to shoot us or something.” When there was silence, he told Nardole: “Yep, alone.” As the pair headed towards the bridge, Nardole observed: “You know why you’re acting like this.” “Saving a planet,” replied the Doctor. “Classic displacement,” said Nardole as he passed the wall sensor. Nardole’s comment about how River Song died “a long time ago. In a library” was also added in ADR.

In addition to the new incidental score by Murray Gold, during the scene set at Grant’s high school, the song *Loaded* composed by Bobby Gillespie, Andrew Innes and Robert Young and performed by their rock band Primal Scream was heard; this had been released as a single in February 1990.

The opening credits were amended to give Matt Lucas second billing after Peter Capaldi. At the end of the episode before the closing credits, a ‘Coming Soon’ montage of material from the 2017 series taken from the first six episodes and *The Eaters of Light* was shown with a voice-over from Pearl Mackie as Bill, tempting viewers to ‘see the universe anew’. ■



# Publicity

► 'This Christmas - The Doctor Will Be Back in - *The Return of Doctor Mysterio*' concluded a 1'15" 'first look' behind-the-scenes special video released on Friday 7 October; this showed finished clips from the Special and the making of various scenes on the fire escape and greenscreen sets as well as Matt Lucas holding a sign reading: 'Happy Holidays from Doctor Who!' This trailer premiered at New York Comic Con and was then released globally, at the same time announcing that the cast would include Charity Wakefield and

Justin Chatwin as well as Adetomiwa Edun, Aleksandar Jovanovic and Logan Hoffman.

► On Friday 14 October, BBC Creative assistant producer Tanya Rumins launched a Twitter appeal for *Doctor Who* fans to take part in some special filming in London. An initiative for the BBC One's Christmas Day broadcasts for 2016 was that fans of various series should be invited to record special introductions to their favourite shows as part of the new branding



for 'Oneness' between viewers and broadcaster. Consequently, *Doctor Who* and series such as *The Great British Bake Off*, *Strictly Come Dancing*, *Call the Midwife*, *EastEnders* and *Mrs Brown's Boys* were all to be preceded by unique continuity items. Some of those who emailed the BBC were then contacted the following Monday and informed that a special introduction was to be recorded on Wednesday 26 October.

- ▶ A five-minute slot was scheduled at short notice by BBC America for a *Doctor Who Sneak Peek* at the Christmas Special at 10.30pm EDT on Friday 21 October. This 4'02" item featured comments from Steven Moffat and Peter Capaldi before a screening of the earlier video and then a further preview for the new series *Dirk Gently's Holistic Detective Agency* based on the novels by former *Doctor Who* script editor Douglas Adams.

## Below:

The Doctor tinkers with his "time-distortion equaliser thingy".



- ▶ The special BBC One Christmas continuity was recorded at the Rivoli Ballroom on Brockley Road, London on Wednesday 26 October with around 15 fans, mainly in cosplay, present; they were kept largely in the dark about the content of the item until their arrival, being recorded filing into the room to see the TARDIS, Weeping Angels, a Smiler/Winder bust and a couple of Daleks.

- ▶ On Thursday 3 November, the BBC confirmed that an exclusive clip from *The Return of Doctor Mysterio* would be screened during the annual *Children in Need* telethon on Friday 18 November. This was shown at 8.12pm on BBC One and was introduced by hosts Greg James and Tess Daly; it comprised 2'58" of the scene in which the Doctor, Nardole and Lucy were found trespassing by Dr Sim and the arrival of the Ghost, dubbed with existing placeholder music and ending with the caption 'The Doctor Will Return This Christmas'. The clip was subsequently released online the following Monday. The Doctor also featured in the 9'35" *Fantastic Beasts Special* item shown as part of the telethon. In this, Eddie Redmayne – the star of the fantasy film *Fantastic Beasts and Where to Find Them* – wanted to donate to help the charity, and so tried to contact the charity's mascot Pudsey Bear. However, chaos resulted because the switchboard was operated by *Great British Bake Off* hosts Mel Giedroyc and Sue Perkins which resulted in Redmayne being put through to the TARDIS telephone. When asked for Pudsey, the Doctor replied:





"Green fella, five tentacles, constantly screaming... Semi-invisible, beard, squirts ink out of his belly button... Yellow, furry, spotty eye-patch - destroyed three galaxies with his mega-sonic death ray!" Eventually the Time Lord put the phone down, commenting of his caller: "What a strange man." Redmayne spoke to various other celebrities associated with BBC shows like *The Apprentice* and *Call the Midwife*.

- ▶ The Christmas Special was previewed as part of the festive line-up in the *Radio Times* spanning 26 November to 2 December, and depicted the Doctor unwrapping a Christmas-paper-shrouded TARDIS on its cover. Inside, Zoe Williams chatted to Peter Capaldi on the TARDIS set in a three-page interview entitled *Look Who's coming* which also launched a competition with a chance to win a special doodle of a Dalek drawn by the show's star if readers could answer three questions over the next couple of issues. *The*

*Return of Doctor Mysterio* was also Number 1 in the list of *Alison Graham's Festive Picks* which described it as 'a big part of the fun on Christmas Day' and emphasised the presence of Matt Lucas.

- ▶ A 32" animated sequence of the characters from the Special was released by the BBC on Wednesday 30 November as a prelude to the iconic poster image of the Doctor, Nardole, Lucy and the Ghost the next day. In publicity material, Grant's full name was given as Grant Gordon, similar to the alliterative names of Marvel Comics' heroes such as Peter Parker, Bruce Banner, Steven Strange and Reed Richards.
- ▶ Susan Griffin's interview with Peter Capaldi appeared on *WalesOnline* on Tuesday 6 December under the title *Peter Capaldi 'hasn't made his mind up' about Doctor Who after series 10*. While it was known that Steven Moffat would be moving on, the actor commented: "I've been asked to stay on and I haven't made my mind up about that yet, mainly because I don't want to have to make that decision... I'm trying to avoid it!" Capaldi assured the journalist that he would be tuning in for the Christmas Special, having always watched it: "I'd watch it with my daughter, and it became part of our Christmas Day. Little did I know I was going to be playing that role - and now I have to watch it! I'd be depriving the family of one of the cornerstones of the day if I didn't." The actor promised that the Doctor and Nardole were in for "a great mix of irony and fun, thrills and chills".

#### Left:

The cover of the *Radio Times* issue which previewed the 2016 Christmas Special.



**Right:**  
Caught in  
the act.

▶ The Christmas double issue of *Radio Times* was available by Wednesday 7 December and promoted the Special with the three-page feature *Where to, Doc?* in which Peter Capaldi pondered on where he would travel to in a TARDIS; he selected New York of the 1920s, Venice at any time (where his wife had taken him on his birthday), Ancient Rome, the moment when his daughter Cecily smiled at him for the first time, the legendary David Bowie concert *Ziggy Stardust and the Spiders from Mars* in 1973, the early performance of The Beatles in Hamburg 1962, the studio of Dutch painter Johannes Vermeer at Delft in 1657, Berwick Street in London around 2012 (where he had lost some shades), the Moon landing of 1969 and his parents' wedding. The *Doctor Who* Special was nominated *Pick of the Day* for Christmas Day by Patrick Mulkern, and described alongside iconic images of the Ghost encountering the Doctor, Nardole and Lucy as 'Think Doctor Who Meets Superman or rather the Doctor creates a superman.' The programme billing was accompanied by a photograph of the Doctor and baby Jennifer.

▶ A cast and crew screening of *The Return of Doctor Mysterio* was scheduled for the BBC Cymru team – then recording *Extremis* [2017 – see Volume 87] as part of Block 5 – at 6pm on Thursday 8 December at Roath Lock. The following day, a 43" trailer for the Special was released.

▶ From Saturday 10 December, the BBC released a series of additional



promotional videos in which the guest stars indicated where they would take the TARDIS for Christmas; Charity Wakefield opted for the time of the dinosaurs (29"), Justin Chatwin chose the birth of Christ (30") and Tomiwa Edun liked the idea of meeting the Greek heroes (1'07"). The question posed the following day concerned superpowers; Wakefield desired teleportation (33"), Chatwin hoped to fly or go underwater (40") while Edun liked the idea of invisibility (23"). A 23'41" edition of *Doctor Who: The Fan Show* offered Frances Barber – who had played Madame Kovarian in the 2011 series – reading the Christmas story *The Gift* by Scott Handcock on Monday 12, after which Chatwin (36") and Wakefield (27") recalled their best Christmases.

▶ Before flying out to Tenerife for recording on *The Pyramid at the End of the World* [2017 – see Volume 87], Peter Capaldi dropped into the BBC's London studios on Sunday 11 December to be interviewed by Sophie Raworth for *The Andrew Marr Show* on



which he promoted *The Return of Doctor Mysterio*. “It reminds them of their childhood,” noted the actor on why the Christmas Day episodes had a special role to fill, while Raworth commented on the fan mail she received following her fleeting cameo appearance in *The Power of Three* [2012 – see Volume 71].

- ▶ Wednesday 14 December was the main publicity day for the Christmas Special. Peter Capaldi – having returned from Tenerife the previous day – joined Greg James on his Radio 1 show at 5.10pm to explain how the Christmas *Doctor Who* always had a warmer, more festive feel to it and emphasising: “It’s been one whole year since *Doctor Who*’s been on the screens.” Capaldi could also be heard talking to Samira Ahmed at the start of *Front*

*Row* on Radio 4 at 7.15pm that evening along with the extract of the Doctor meeting Lucy. During the nine-minute item recorded earlier in the day, the actor said of the Christmas superhero adventure: “It’s very funny and quite moving in its own way. And they’re the right components to have in a festive *Doctor Who*.” Meanwhile, *Doctor Who: The Fan Show* hosts Christel Dee and Luke Spillane recorded their responses to the Christmas Special in a specially decorated set at Studio 1 of the YouTube Space in London.

- ▶ A launch screening for *The Return of Doctor Mysterio* was held at the BFI Southbank on the evening of Wednesday 14 and was attended by Peter Capaldi, Matt Lucas, Charity Wakefield and Steven Moffat... plus the three sinister surgeons seen in the episode. In a post-screening Q&A hosted by Radio 2 DJ and *Doctor Who* devotee Jo Whiley, the guests discussed the Special and also teased various items from the forthcoming series, with Capaldi opining that *Doctor Who* suited Christmas as it was a “wonderful mix of being a little bit scary, a little bit nostalgic, and being a little bit festive”.
- ▶ *The Return of Doctor Mysterio* dominated the cover of *Doctor Who Magazine* Issue 507 published on Thursday 15 December. In addition to interviews with Matt Lucas and Justin Chatwin, Benjamin Cook’s eight-page preview and set report featured comments from Steven Moffat, Hayley Nebauer and visual effects producers Jenna Powell and Murray Barber.

**Left:**  
*Doctor Who Magazine*’s festive Issue 507.







**Above:**  
"Mind if I  
come in?"

**Right:**  
The Doctor  
has a midnight  
chat with  
young Grant.

▶ Matt Lucas chatted to hosts Matt Baker and Alex Jones of *The One Show* about his unexpected return to *Doctor Who* on the live edition at 7pm on Thursday 15 December. The clip of the Ghost's entrance was shown and Lucas confirmed his fan credentials, quipping that Peter Capaldi was his "joint sixth favourite Doctor".

▶ Friday 16 December saw the launch of a 30" *Doctor Who* Christmas trailer under the 'Pure Drama' branding and also a general BBC Christmas trailer which concluded with the Doctor telling viewers to the channel (and Lucy): "Be happy!" The same day, a 28" video introduction for the Special from Steven Moffat was released in which he commented: "It's action, comedy, romance, spaceships and monsters – what more do you want?" At 4.20pm, CBBC's *Newsround* also featured a Q&A with Peter Capaldi in

which he pondered who should follow him when he decided to relinquish the role of the Doctor.

▶ Matt Lucas' 1'34" video tour of the spaceship set was released on Saturday 17 December, the same day that the BBC Media Centre issued interview quotes from Peter Capaldi, Justin Chatwin, Charity Wakefield and Steven Moffat. Sunday 18 then saw Christmas greetings to viewers in a 1'04" video from Peter Capaldi, 'David Walliams' (really Matt Lucas posing as his *Little Britain* co-star), Pearl Mackie, Justin Chatwin, Tomiwa Edun and Steven Moffat. The recorded interview between Peter Capaldi and Sophie Raworth was shown on *The Andrew Marr Show* at 9am on BBC One the same day along with the clip of the Ghost's arrival.

▶ Cross-promoting her new series *The Halcyon*, Charity Wakefield travelled to Salford for a chat with BBC One





*Breakfast* hosts Dan Walker and Louise Minchin from 8.55am on Monday 19 December; the Ghost's arrival was shown again after which Wakefield discussed how she grew up watching the series and told viewers to "watch out for some scary surgeons". She then joined Radio 2's *The Chris Evans Breakfast Show* at 8.45am on Tuesday 20 to chat about the Special and its international cinema screenings before she and her fellow guests answered questions from listeners. The BBC also released another 32" of Steven Moffat explaining why he had created a new superhero for *Doctor Who*. Dana Schwartz's interview with Peter Capaldi also appeared from the *New York Observer* on Tuesday 20 December, in which he commented: "I'm very fond of this Christmas Special... The tone is more unequivocally warm, because it's Christmas." He also told Schwartz that if her boyfriend wanted to start watching *Doctor Who* he should start with *The Dæmons* [1971 – see Volume 17] and *The Girl in the Fireplace* [2006 – see Volume 52].

- ▶ Peter Capaldi featured in a pre-recorded chat on Radio 2's *Steve Wright in the Afternoon* on Wednesday 21, teasing elements of the forthcoming 2017 series and explaining about the shoot in Bulgaria for the Special which was again previewed by the Ghost's arrival. The next day, the star featured in a 45" video promoting *The Return of Doctor Mysterio* and emphasising its nostalgic elements. On the evening of Thursday 22, Matt Lucas was featured in the edition of BBC Two's quiz *QI* which had been recorded at The London Studios



earlier in the year. The same evening, the Mark Forrest show taken by many BBC Local Radio stations at 7pm featured Charity Wakefield discussing the Christmas Special.

**Above:**  
"It's not me."

- ▶ Further BBC videos were released in the lead up to transmission; a 49" piece in which Peter Capaldi recalled his first thoughts on the superhero script was released on Friday 23, with Charity Wakefield explaining her excitement at being offered the "early Christmas gift" of a part in the series for 44" on Christmas Eve, and then on Christmas Day a 42" piece in which Charity Wakefield, Tomiwa Edun and Steven Moffat all revealed where they would be watching that afternoon's broadcast with their families.





THE RETURN OF DOCTOR M

# Broadcast

**Above:**  
The Shoal of  
the Winter  
Harmony  
takes over Dr  
Sim's body..

► Scheduled for 5.45pm to 6.45pm on Christmas Day, *The Return of Doctor Mysterio* was preceded by the unique 15" 'Oneness' ident of the fans entering the ballroom via the TARDIS as the announcer said: "It's *Doctor Who*, now, on BBC One." After the teaser of the new series, over the closing credits it was then noted, "Unless you got a TARDIS for Christmas, you'll have to wait until spring for the new series." *Doctor Who* won its time slot against the ITV soap *Emmerdale* which was scheduled directly against it; the Special managed to attain almost eight million viewers, slightly more than the

2015 Christmas Special had achieved, and this was sufficient for it to rank in the top 10 shows of Christmas week.

► Following broadcast, the 10'58" reaction edition of *Doctor Who: The Fan Show* was released. Andrew Billen writing for *The Times* praised the performances of Peter Capaldi and Matt Lucas in the 'exuberant episode' while in *The Daily Telegraph*, Michael Hogan described 'the happiest, most heroic Christmas Special in years' as a 'romp with a classic feel and cross-generational appeal'. *Capaldi takes Manhattan!* was the title of Mark



Lawson's review for *The Guardian* in which he declared the Christmas Special 'confirms that the Doctor is now as much a part of mid-winter tradition as all the other figures from whom Moffat borrows'.

► *The Return of Doctor Mysterio* was also shown in the Middle East by BBC First on Christmas Day simultaneous with the BBC One broadcast. BBC America and SPACE in Canada placed it at 9pm EST on Christmas Day, while Syfy also scheduled it for Brazil and Latin America territories; the episode was BBC America's top telecast of the year with 1.7 million viewers.

► BBC America issued two editions of *Doctor Who Christmas Closer Look* on Monday 26 December; the first 1'00" saw Peter Capaldi, Justin Chatwin and Steven Moffat commenting on secret identities while there was also 1'03" with Capaldi, Chatwin and Charity Wakefield giving their first reactions to the script.



► In Australia, the episode was available to watch via ABC iView from Boxing Day and screened at 7.30pm that evening; it was similarly scheduled by Prime in New Zealand. Australian, New Zealand, Danish and Canadian fans could also see it at selected cinemas on Boxing Day, while other broadcasters the same day included YLE TV2 in Finland. The cinema screenings included the items *The Doctor: A New Kind of Hero* (a 6'59" introduction to the episode with comments from Peter Capaldi, Steven Moffat, Charity Wakefield, Justin Chatwin and Tomiwa Edun) and *Doctor Who Extra: The Return of Doctor Mysterio* (a 24'44" behind-the-scenes item narrated by Charity Wakefield with comments from the same team plus Ed Bazalgette and Hayley Nebauer). Subsequently, the episode was seen via BBC First in South Africa and Star World in India on Tuesday 27 December, TLC in Turkey on New Year's Day, France 4 in France on Saturday 18 March 2017 and DR3

**Above:**  
"It looks like a Christmas tree."

**Left:**  
The Ghost offers his services to Lucy.



**Above:**  
The Ghost  
has a word  
with Dr Sim.

in Denmark on Saturday 22 April. The United States also had cinema screenings of *The Return of Doctor Mysterio* on Tuesday 27 and Thursday 29 December 2016.

► On Tuesday 27, the BBC released a 2'04" tour of the studio-bound Manhattan rooftop conducted by production designer Michael Pickwoad while the crew were out at lunch. The following day, a 2'15" item saw Justin Chatwin and Charity Wakefield explaining why working on the *Doctor Who* Special had been so much fun for them.

► BBC Two screened a signed repeat of *The Return of Doctor Mysterio* to an audience of around 60,000 at 2.30am on the morning of Friday 30

December. At 7pm that evening, the first edition of Channel 4's *Noel's Sell or Swap Live* saw a black Dalek replica being offered as one of the items up for swapping. In the *Radio Times* for 9-15 January 2017, a letter from reader Robyn Finney of Steeple picked up on a comment which Peter Capaldi had made about the idea of a male companion for the Doctor in his earlier piece for the magazine, asking him not to dismiss the idea.

► 'The most rewarding and accessible Special since... *The Christmas Invasion* [2005 – see Volume 51]' was Patrick Mulkern's verdict in his review of *The Return of Doctor Mysterio* for *Doctor Who Magazine*, adding, 'Steven Moffat proves that... he can still pull crackers out of the bag.'

#### ORIGINAL TRANSMISSION

| EPISODE                              | DATE                    | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|--------------------------------------|-------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>The Return of Doctor Mysterio</b> | Sunday 25 December 2016 | 5.45pm-6.45pm | BBC One | 60'25"   | 7.83M (8th)        | 82                 |

#### REPEAT TRANSMISSION

|                                      |                         |                            |         |        |           |   |
|--------------------------------------|-------------------------|----------------------------|---------|--------|-----------|---|
| <b>The Return of Doctor Mysterio</b> | Friday 30 December 2016 | 2.30pm-3.30pm <sup>1</sup> | BBC Two | 60'25" | 0.22M (-) | - |
|--------------------------------------|-------------------------|----------------------------|---------|--------|-----------|---|

<sup>1</sup> Signed repeat



# Merchandise

**B**C Worldwide released *The Return of Doctor Mysterio* on DVD and Blu-ray on Monday 23 January 2017. This release included both *The Doctor: A New Kind of Hero* and *Doctor Who Extra: The Return of Doctor Mysterio* as bonus features. The same extras were also included when the Special

was included on BBC Worldwide's *Doctor Who: The Complete Series 10* box set issued on Monday 13 November. A Blu-ray Steelbook edition of this set, with artwork by Alice X Zhang was exclusively available through Amazon.

In January 2017 Warlord Games issued a *Return of Doctor Mysterio* figure set as part of its Into the Time Vortex: The Miniatures Game. The set included unpainted pewter miniatures of the Ghost and Dr Sim.

A free double-sided poster featuring images taken from *The Return of Doctor Mysterio* came with issue 507 of *Doctor Who Magazine*, which was published by Panini UK in December 2016.

A 2018 'Retro Visions' calendar was released by

Who Dares. This A4 wire-bound calendar featured 12 pieces of Stuart Manning's artwork. The artwork for August was from *The Return of Doctor Mysterio*. ■



**Left:**  
Behind the  
scenes on the  
DVD extras.



**Far left:**  
The original  
DVD release  
of the story.



**Far left:**  
Warlord Games'  
figure set.





# Cast and credits

## CAST

**Peter Capaldi**.....The Doctor  
and  
**Matt Lucas**.....Nardole  
with  
**Justin Chatwin**.....Grant  
**Charity Wakefield**.....Lucy  
**Tomiwa Edun**.....Mr Brock  
**Aleksandar Jovanovic**.....Dr Sim  
**Logan Hoffman**.....Young Grant  
**Daniel Lorente**.....Teen Grant<sup>1</sup>  
**Sandra Teles**.....Reporter<sup>1</sup>  
**Tanroh Ishida**.....Operator<sup>1</sup>  
**Vaughn Johseph**.....Soldier<sup>1</sup>

### Below:

Setting up for a studio-bound rooftop scene.

<sup>1</sup> Not credited in listings magazines



## UNCREDITED

**Unknown**.....Policeman  
**Unknown**.....Cyclist  
**3 Unknown**.....Business Men  
**3 Unknown**.....Business Women  
**2 Unknown**.....Tourists  
**Unknown**.....Mother with Pram  
**10 Unknown**.....Passers-by  
**8 Unknown**.....Drivers in Cars  
**Troy Kenchington**...Stunt Double for The Doctor  
**Glyn Evans**.....Hand Double for The Doctor  
**Phoebe Evans, Raya Evans, Hope Emery,**  
**Willow Emery**.....Baby Jennifer  
**Alice Offley**.....Female PA  
**Michaela Meadows**.....Cleaner  
**Amber Goman**.....NY Receptionist  
**Andrew Phillips, Amy Thomas, Rebekah Price, Jason Efthimiadis, Ryan Phillips, Jacob Nwogu, Trish Dichler, Angus Brown, Ollie Bryan, Tim Cronin, Kelly O'Shea, Helen Randall, Gabriella-Francesca Jukes, Harley Yearwood**.....NY Operators/Staff  
**Arron Chiplin, Benjamin Leonidas**..NY Security  
**Ayaisha Griffith, Jade Robinson, Rachel Husband, Melissa Azombo, Cheyenne Barbara, Gethin Lloyd James, Marina Baibara, Lee Kemp, Alex Nagle, Martin Reid, Jay Patel, Dominic Barrow, Andrew Bennett, Jamie Howse, Kenrick Nelson, Paul West, Dennis Gregory, Wanda O'Connor, Robert Zevallos, Ankur Sengupta, Alex Connell, Charlie Nevett, Miriam Jenkins, Tian Dai, Silver Levy-So, Holly Levy-So, Shuang Liu, Kwok Ng, Katie Wong, Ying Qin, Yuan Huang**.....Guests/Press  
**Richard Parry, Andrew Cross, Michael-Rae Formston**.....Surgeons  
**Gareth Weekley**.....Shoulder Double for Dr Sim  
**Robbie Keane**.....Stunt Double for Dr Sim  
**Robbie Keane**.....Stunt Double for the Ghost





**Claire Lawrence** ..... Stunt Double for Lucy  
**Sophie Ball, Ainsleigh Barber, Gemma Bidgood, Tom Burge, Thomas Creed, Nathan Davies, Mariella Gedge, Sophia Rose Holmes, Megan Lewis, Makeba Nicholls, Leroy Rahman, Morgan Robinson, Molly Owen, Conor Clarke-McGrath, Louis Zanetti**...

..... Over 16 High School Students  
**Clementine Griffiths** ..... Young Lucy

**Amelia Evans, Karina Tang, Morgan Keogh, Amira Arish, Faith Evans, Holly Brown, Caitlin Taylor, Jack Osborne, Dena Davies, Alekzander Curry, Aimee Dunbar, Nahed Bakshi, Anthony Egbekayi, Lee Shepherd**.....

..... Under 16 High School Students  
**Unknown** ..... Double for the Doctor

**Unknown** ..... Fire Engine Driver

**3 Unknown** ..... Fire Crew

**Boian Anev** ..... Stunt Double for the Ghost/Grant

**Mya-Louise Garner, Jackson Arran** ..... Children

**Unknown** ..... Reporter

**2 Unknown** ..... Police

**Sam Nwankwo** ..... Hand Double for Mr Brock

**Tian Dai, Silver Levy-So, Holly Levy-So, Shuang Liu, Kwok Ng, Katie Wong, Ying Qin, Yuan Huang, Aiko Horiuchi, Shina Nagai, Katsumi Endo, Daisuke Tsukiji, Taisuke Atsumi, Takuya Taketani** ..... Tokyo Operators

**Jade Williams, Jessica Moses, Tabitha Taya, Nicola Rodgers, Victoria George-Veale, Bern Collaco, Jack Anderson, Stephen Emuobonuvie, Andrew Sweet, David Stock, Ellen Thomas, Buhlebenski Sigogo, Carly Griffiths, Bethany Keenan, Kniama Edubri, Zakir Zillul, Tamer El-Sayed, Leighton Lewis, Ailsa Smith, Mark Harry** ..... London Operators<sup>2</sup>

**Chris Wilkinson** ..... Man with Binoculars

**Mokunye Soloman** ..... Double for Mr Brock

**Grishka Ptkov Dimitrov, Georgi Stefanov Shkendov, Petyr Georgiev Zhivkov**.....

..... Doubles for Surgeons

**Jon Davey, Bradley Anthony** ..... Drones

**Marcus Elliot** ..... UNIT Soldier<sup>2</sup>

**Darren Swain, Richard Parry, Mark Snowden, Chester Durrant, Ayaisha Griffith, Paul Jones, Garry George, Alphaeus Daniel,**

#### Above:

Script supervisor Nicki Coles discusses a point with Aleksandar Jovanovic and Justin Chatwin.





**Above:**  
Matt Lucas  
is poised  
for action.

**Anne Gallagher, Victoria George-Veale,  
Timothy DePaul, Denzie Phipps, Flow  
Maugran, Mike Gleeson**.....UNIT Soldiers

<sup>2</sup> Not in finished programme

## CREDITS

Written by Steven Moffat  
Produced by Peter Bennett  
[uncredited: Nikki Wilson]  
Directed by Ed Bazalgette  
Stunt Coordinators: Crispin Layfield, Derek Lea,  
Jo McLaren  
Stunt Performer: Troy Kenchington, Robbie Keane,  
Claire Lawrence  
Wires: Bob Schofield, Max Schofield  
1st Assistant Director: Fletcher Rodley  
[2nd unit: Bryan Moses]  
2nd Assistant Director: James DeHaviland  
3rd Assistant Director: Christopher J Thomas  
[2nd unit: Rhun Ilewelyn]  
Assistant Directors: Lauren Pate, Rhun Ilewelyn  
[uncredited: Gwilym Jenner, Max Webborn,  
Ella Morgan, Harry Bunch]  
Location Manager: Iwan Roberts  
Unit Manager: Beccy Jones  
Production Manager: Adam Knopf  
Production Coordinator: Sandra Cosfeld  
[uncredited: Irina Cherkelova]

Assistant Production Coordinator: Nicola Chance  
Production Assistants: Virginia Bonet, Jamie Shaw  
Assistant Accountant: Justine Wooff  
Art Department Accountant: Bethan Griffiths  
Script Supervisor: Nicki Coles [2nd unit: Lucy Noble]  
Script Editor: Nick Lambon  
Assistant Script Editor: Emma Genders  
Script Executive: Lindsey Alford  
Camera Operator: Mark McQuoid  
[Steadicam: Alf Tramontin]  
Focus Pullers: Jonathan Vidgen, Elhein De Wet  
[uncredited: Piotr Perlinsky, Chris Williams,  
Matt Hillier, Elliot Hale, Paul Andrew]  
Grip: John Robinson [uncredited: Martyn Jones,  
Allan Hughes, Nicky Kostov; 2nd unit:  
Sean Cronin]  
Assistant Grip: Sean Cronin  
[uncredited: Jack Metcalfe, Simon Davies,  
Aled Roberts, Dimitar Dimitrov]  
Camera Assistants: Gethin Williams, Drew Marsden,  
Dan Patounas [uncredited: Cai Thompson]  
Sound Maintenance Engineers: Tam Shoring,  
Christopher Goding [uncredited: Jordan  
Tewkesbury, Joss Colin, Aleksander Trayanov;  
2nd unit: Adam Chestnut, Nate Carver]  
Gaffer: Mark Hutchings [uncredited: Ivo Genchev]  
Best Boy: Andy Gardiner  
[uncredited: Penko Ivanov]  
Electricians: Gawain Nash, Gareth Sheldon,  
Bob Milton, Sion Davies, Andrew Williams  
[uncredited: Boyan Georgiev, Dimitar Georgiev,  
Delyan Matviychuk, Vassil Vassilev, Pavel Ivanov]  
Supervising Art Director: Paul Spriggs  
[uncredited: Rossy Bakeva]  
Stand by Art Director: Christina Tom  
Set Decorator: Adrian Anscombe  
Production Buyer: Jen Saguaro  
Prop Buyers: Jo Pearce, Charlotte Lailey De Ville  
Draughtperson: Kartik Nagar  
Storyboard Artist: Adam Pescott  
Prop Master: Paul Smith  
[uncredited: Mosko Mashev]  
Prop Storeman: Jamie Southcott  
Concept Artist: Darren Fereday  
Graphic Artist: Matt Clark



Standby Carpenter: Paul Jones  
 Standby Rigger: Colin Toms  
 [uncredited: Nigel Owen, Martyn Morgan, Thomas Williams]  
 Practical Electrician: Callum Alexander  
 Construction Manager: Terry Horle  
 Construction Chargehand: Dean Tucker  
 Chargehand Carpenter: John Sinnott  
 Head Scenic Artist: Clive Clarke  
 Assistant Costume Designer: Zoe Howerska  
 Costume Supervisor: Kat Willis  
 Costume Assistants: Rebecca Cunningham, Leila Headon, Jenny Tindle [uncredited: Edwina Jones, Angela McKenna, Gayle Woodsend, Beth Johnson, Emily Curtis, Ali Kedge, Anna Philipova]  
 Make-up Supervisor: James Spinks  
 Make-up Artists: Megan Bowes, Lolly Goodship [uncredited: Linda Carr, Greta Velikova]  
 Unit Medic: Glyn Evans  
 Casting Associate: Ri McDaid-Wren  
 Casting Assistant: Louis Constantine  
 Post Production Coordinator: Hannah Jones  
 Assistant Editor: Becky Trotman  
 VFX Editor: Dan Rawlings  
 Dubbing Mixer: Mark Ferda  
 ADR Editor: Matthew Cox  
 Dialogue Editor: Darran Clement  
 Effects Editor: Harry Barnes  
 Foley Editor: Simon Clement  
 Foley Artist: Meltem Baytok  
 Titles: BBC Wales Graphics  
 Title Concept: Billy Hanshaw  
 Online Editor: Geraint Pari Huws  
 Assistant Online Editor: Christine Kelly  
 Colourist: Gareth Spensley  
 Music Conducted & Orchestrated By Alastair King  
 Music Mixed By Jake Jackson  
 Music Recorded By Gerry O'Riordan  
 Original Theme Music: Ron Grainer  
 With Thanks to BBC National Orchestra of Wales  
 Casting Director: Andy Pryor CDG  
 Head of Production: Gordon Ronald  
 Production Executive: Tracie Simpson  
 Post Production Supervisor: Samantha Price  
 Production Accountant: Simon Wheeler

Sound Recordist: Deian Llŷr Humphries  
 [uncredited: Richie Brooks, Bryn Thomas, Borislav Trayanov; 2nd unit: Dom Corbisiero]  
 Costume Designer: Hayley Nebauer  
 Make-up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: Milk, BBC Wales VFX  
 Special Effects: Real SFX  
 Special Creature Effects & Prosthetics: Millennium FX  
 Editor: Adam Green  
 Production Designer: Michael Pickwood  
 Director of Photography: Ashley Rowe  
 [uncredited: Mark Waters; 2nd unit: Mark McQuoid, Trevelyan Oliver]  
 Line Producer: Steffan Morris  
 [uncredited: Iliya Sotirov]  
 Executive Producers: Steven Moffat, Brian Minchin  
 BBC Studios  
 BBC Cymru Wales  
 albert+ sustainable production  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC 2016

**Below:**

Recording the scene where Lucy meets the Ghost for the first time.





# Profile

## JUSTIN CHATWIN

Grant Gordon/The Ghost

**J**ustin Chatwin was born on 31 October 1982 in Nanaimo, a small town on Vancouver Island, Canada. His father Brian was a civil engineer, his mother Suzanne an artist and photographer, while sisters Brianna and Claire rounded out the family.

As a child he loved going to the cinema or watching videos of his favourite action adventure movies, including *Ghostbusters* and the *Back to the Future*, *Indiana Jones* and *Jurassic Park* series.

Six weeks shy of his 18th birthday, Chatwin left home to study engineering at University of British Columbia, Vancouver but immediately felt he didn't fit in and within a week had switched to studying commerce. This also held little appeal and after accompanying a friend to an acting audition, he found a genuine enthusiasm and took acting lessons.

Without any real formal training he soon won a supporting role in TV movie *Christy: Choices of the Heart* (2001). Skipping classes to act and attend casting calls, within a year the babyfaced actor had abandoned his studies for an acting career.

His film debut came playing a teenage fan in *Josie and the Pussycats* (2001). On the small screen he found minor roles in two pilots of Superman TV series *Smallville* (2001).

Further TV appearances came in *Glory Days* (2002), *Beyond Belief* (2002) and crime drama *Just Cause* (2003). Fantasy fans saw him guesting in *Mysterious Ways* (2001), supernatural anthology *Night Visions* (2002) and the Steven Spielberg-produced



alien abduction mini-series *Taken* (2002). Chatwin also featured in TV movies *The Incredible Mrs Ritchie* (2003) and *Prodigy* (2004). His first major TV role was as Tyler McKay in the US version of Emmy Award-winning drug drama mini-series *Traffic* (2004). *Newsweek* magazine singled him out as an actor to watch.

On the big screen he featured in crime thriller movie *Taking Lives* (2004) but it was his role as Robbie, estranged son to Tom Cruise's central character in Spielberg blockbuster *War of the Worlds* (2005), which put Chatwin on the map. Interviewed at the film's launch, he said: "I couldn't quite figure out what was going on, but I did know that this movie was going to open up a new world of opportunities for me."

Chatwin went to Hollywood to stay for two weeks but ended up relocating there to further his movie career. He was soon taking starring roles in fantasy movie *The Invisible* (2007), romcom *Middle of Nowhere* (2008), as Goku in martial arts manga cartoon adaptation *Dragonball: Evolution* (2009) and disco drama *Funkytown* (2011).

Stage appearances included *Dark Matters* (2006, Rattlestick Playwrights Theater) and a US tour of *The Mistakes Madeline Made* (2007, Triptych Theater Company).

Small-screen guest roles included *Lost* (2006) and *The Listener* (2013), Chatwin also making appearances in drug-dealer drama *Weeds* seven years apart in 2005 and 2012.

He began to win regular starring TV roles, including the US remake of Channel 4's council estate comedy drama *Shameless*, playing conman Jimmy Lishman in the first three seasons (2011-13) and making guest appearances in the two seasons following.

Chatwin was Jason Kellerman in BBC America's fantasy drama *Orphan Black* (2015) and cartoonist and recovering drug addict Cam Hawthorne in CBS mystery series *American Gothic* (2016).



**Above:** Chatwin as Grant Gordon is left holding the baby in *Doctor Who*.


Soon after came his *Doctor Who* guest roles playing both Grant Gordon and his superhero alter-ego. After discussions with director Ed Bazalgette, Chatwin based the two performances largely on Michael Keaton's *Batman* (1989) and the Christopher Reeve *Superman* movies (1978-87).

Chatwin took TV leads in pilot movies that did not go to series, starring as a detective in crime thriller *Breed* (2015) and in *Doomsday* (2017), a planned series about disaster scenario-making.

Subsequent movie roles have included Bobby Shore in 1960s-set fantasy musical *Bang Bang Baby* (2014), which saw him nominated for a Canadian Screen Award for Best Supporting Actor, satirical romcom *No Stranger Than Love* (2016), *Poor Boy* (2016), drug drama *Urge* (2016), body swap comedy *Unleashed* (2016), comic remake *CHIPs* (2017), Western *The Scent of Rain & Lightning* (2017), drama *We Don't Belong Here* (2017), tech thriller *In the Cloud* (2018), action film *The Assassin's Code* (2018) and romance *Summer Night* (2018).

He has dated actresses Molly Sims and Addison Timlin. He lives in LA but tries to spend his downtime back in Vancouver Island. His interests include Harley Davidson motorbikes and fishing. ■





2017 SERIES

# 2017 series

**"D**octor, I let you go." Thus speaks Peter Capaldi, the actor who had inhabited the title role in *Doctor Who* since Christmas 2013, when uttering his last sentence as the Doctor onscreen, exactly four years later in his final episode *Twice Upon A Time* [2017 – see Volume 89]. He is not alone – if you listen hard enough during the 2017 series, other people are uttering the same sentiments! Steven Moffat, whose reign as head writer and executive producer was even longer than that of his predecessor Russell T Davies, wrote his last scripts for the series, and relinquished control of a programme that had been shot through with his DNA

since he took overall control in 2010. Pearl Mackie and Matt Lucas, joining the series as regular characters (Bill Potts and Nardole respectively) also waved goodbye, and so the year built up to a series of exits which paved the way towards entirely new beginnings.

In a neat twist, the feeling that we were reaching the end of an era was underlined by the set up at the start of the series, which was a cute reversal of the situation in the very first episode of *Doctor Who* from November 1963. A pupil (albeit an ersatz one) piqued the curiosity of a teacher (albeit an ersatz one) and this led her into his strange domain which housed a police box (albeit an ersatz... you've



probably got the message by now). The plucky and smart but otherwise average Joe (well, Bill) was an earthly child who investigated her beguiling teacher, the Doctor. In turn, he was intrigued by her – the smile with which she greeted the unknown suggesting to him that she was curious and open to new ideas, a character trait he admired. Unlike in the first episode of the entire series, it was an unearthly teacher who had the secrets – he'd been ensconced within this educational establishment for decades and kept something locked deep in a secret vault.

### Philosophical regeneration

One thing that had definitely changed in the structure of a series of *Doctor Who* since November 1963 was that there were linking narratives threaded through individual adventures. The most prominent early on in the 2017 series was the mystery of what Nardole was guarding for the Doctor. As we discover, it was Missy, the latest incarnation of the Master – a psychopathic mass murderer whom the Doctor has vowed to look after and reform.



The theme of regeneration reared its head here in a more philosophical manner than it would manifest by the end of the series – Missy was not regenerating physically, but, it was hoped, would transform mentally into a being with feelings and remorse. This seemed to be working at the end of *The Lie of the Land* [2017 – see Volume 88], when it seemed that her exposure to the Doctor's benevolence may really have had an effect. Even so, we, and he, are kept guessing, because Missy – like Moffat who created her – is nothing if not an arch manipulator with a caustic wit who keeps you guessing.

If Missy's misdirections and sly quips were trademarks of the departing showrunner, they were not the only ones in his valedictory series, which seemed to delight in resonating with echoes from Moffat's era. The imprisoning of Missy echoed the Doctor's own entrapment within the Pandorica in Moffat's first year – but whilst on that occasion the Doctor had been imprisoned by his enemies in order to save the universe, here the Time Lord imprisoned his enemy in order to save her from herself. Ultimately it transpired that he was successful, but in a neatly dark twist, in order to achieve redemption, Missy must kill herself. Twice. In a move hitherto unseen in the television series, the oft-repeated multi-Doctor treatment was now given to his arch enemy – and as the sparks flew between the two sparring incarnations viewers could reasonably ask

### 2017 series

- *The Pilot*
- *Smile*  
(see Volume 86)
- *Thin Ice*  
(see Volume 86)
- *Knock knock*  
(see Volume 86)
- *Oxygen*  
(see Volume 87)
- *Extremis*  
(see Volume 87)
- *The Pyramid at the End of the World*  
(see Volume 87)
- *The Lie of the Land*  
(see Volume 88)
- *Empress of Mars*  
(see Volume 88)
- *The Eaters of Light*  
(see Volume 88)
- *World Enough and Time/ The Doctor Falls*  
(see Volume 89)
- *Twice Upon a Time*  
(see Volume 89)

**Left:**  
Can the Doctor reform Missy?



## 2017 SERIES



**Above:**  
The Doctor  
takes Bill to  
London, 1814.

why this had not been done before. Aside from the comic opportunities it opened up for two actors clearly relishing the experience, it brought perverse closure (for now at least) to the Master's story – she killed her past self in order to become good but he (her previous incarnation), incensed by the idea of this, killed her back.

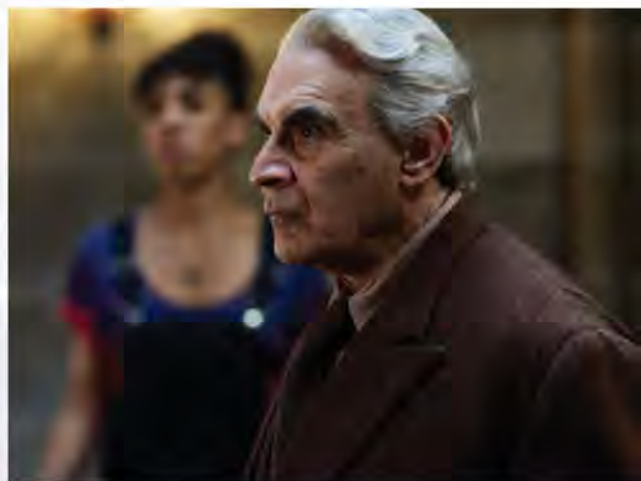
Such timey-wimey, placey-wacey, and now, persony-wersony antics are the sort of convoluted storytelling gymnastics that Moffat has revelled in throughout his time as showrunner and there are diverse examples of his predilections scattered throughout the 2017 series. In *Smile*, technology has gone wrong: designed for a benign purpose it has malfunctioned and killed scores of humans. This would not have come as a massive surprise to the inhabitants of Gliese 518d had they taken the trouble to watch *The Empty Child/The Doctor Dances* [2005 – see Volume 50], *The Curse of the Black Spot* [2011 – see Volume 67], *Mummy on the Orient Express* [2014 – see Volume 78] and others with similar themes. Moving away from 'evil' monsters and instead looking at what happens when technology behaves too literally or harmless machinery does bad

things for logical reasons has certainly been a preoccupation of Moffat's tenure on the show. A valedictory series without revisiting this pet theme would itself have seemed like a malfunction.

While they were not machinery, the Dryads in *Knock Knock* nonetheless created the 'monster' by attempting to save the life of the dying Eliza – they were organic versions of the nanogenes from *The Empty Child/The Doctor Dances* which saved slain young Jamie by turning him into the gas mask child. In addition, *Knock Knock's* twist regarding the Landlord – who thought himself the paternal protector of Eliza but is in fact her son – was a typically Moffat flavoured synthesis of time, memory and tragedy. The resurrection at the end of the story of most of the characters whom we thought had perished recalled a number of (nearly) 'Everybody Lives!' flourishes that have characterised a writer/showrunner whose thumb goes up more often than down when it comes to the ultimate fates of the characters within his arena.

Time and tragedy interfaced again in *The Eaters of Light* [2017 – see Volume 88] – time passes at a different pace through the portal from which the titular menace escapes (a concept echoed in the very next

**Right:**  
Bill and  
her creepy  
Landlord.



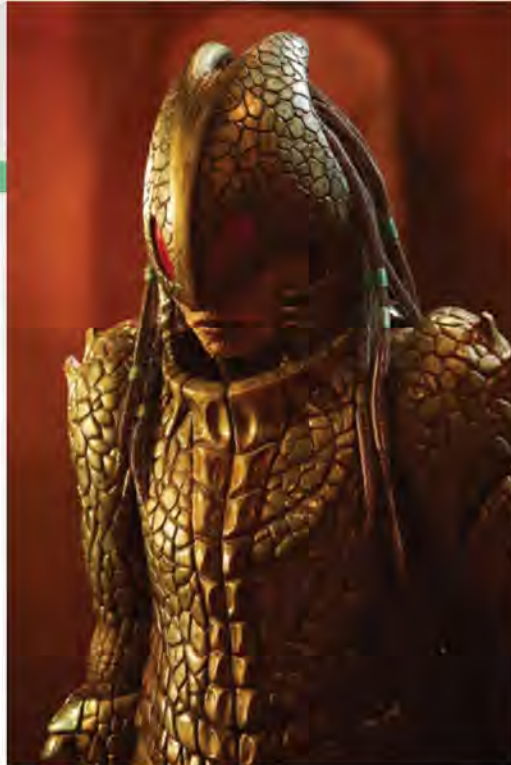


episode in which Bill's story advanced far quicker than the Doctor's due to the different pace of passing time at either end of the ship they were on). In *The Eaters of Light*, the brave young Romans and Kar the Pict (because there's nothing like a common enemy to bring warring *Doctor Who* protagonists together) sacrificed themselves for the greater good. We also got an explanation for why crows sound as they do, which sits neatly alongside the programme's illumination of other true life occurrences such as the destruction of Pompeii, the Great Fire of London, the *Marie Celeste* (which was actually name checked in this story) and many others.

## Continuity

**I**ndeed, the 2017 series was still very much part of *Doctor Who* continuity, no matter how much fun it had bending the format and challenging its characters: in *The Pilot* [2017 – see page 6] the Movellans raised their braided heads above the parapet for the first time since their original appearance in *Destiny of the Daleks* [1979 – see Volume 30] (even if only to provide a bit of battle scenery dressing) while a nostalgia fest involving the Ice Warriors in *Empress of Mars* [2017 – see Volume 88] treated itself to the reappearance of Alpha Centauri, voiced by original actress Ysanne Churchman, in order to make the story segue neatly into the Third Doctor era's *The Curse of Peladon* [1972 – see Volume 18]. Even the return of the Cybermen, who have frequently featured in more recent adventures, sees them sporting a design not seen on screen since their début in *The Tenth Planet* [1966 – see Volume 8].

A more recent link could perhaps be drawn between *Thin Ice* [2017 – see Volume 86] and Moffat's *The Beast Below* [2010



**Left:**  
Ice Queen  
Traxxa.

– see Volume 63], both of which feature ensnared creatures forced into the service of Man. The Doctor chooses to let his companion make the choice of whether to release the creature or not (which, as in *The Beast Below*, could lead to thousands of deaths) which displays a continuity of our lead's psychological make-up in-keeping with the pragmatic back-seatery of his behaviour in *Kill the Moon* [2014 – see Volume 78].

While the humans in *The Beast Below* co-opted the Space-Whale for the sake of a greater good, Lord Sackville's motives in *Thin Ice* were more straightforwardly selfish and greedy. If Sackville was the embodiment of capitalism then *Oxygen* [2017 – see Volume 87] used the very concept of it as the villain. That it is one which manipulates space suits operated by corpses throws in a nod to *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] which featured a similarly space-suited threat. *Oxygen* doesn't rely on metaphor to make its point hit home – the Doctor is robust in his denunciation of capitalism and is aghast that human beings have become a secondary concern to money.

The 2016 Christmas Special, *The Return of Doctor Mysterio*, was a synthesis



## 2017 SERIES

of a comic strip superhero story and a metaphor for the mind of a *Doctor Who* fan. Most viewers of *Doctor Who* probably encountered it as a child. At one time or another, watching the series has helped many people through emotional rifts. It has expanded viewers' horizons by exposing us to imaginative scenarios, to historical events away from the school syllabus, or to science-based ideas. It has told wild stories with humour and a broad and eclectic vocabulary. It has provided us with something to write about, or collect, or excitedly converse with strangers about. As with Grant/Doctor Mysterio, *Doctor Who* has transformed each of its fans into human beings who are different, who perhaps had a secret we didn't share with others, and who have definitely been improved by their encounters with the strange man in the police box. The man who shows us that we are more special than we sometimes realise, and that there's absolutely no shame in being ourselves.

Which brings us to a key factor about new girl Bill Potts, advertised as the first openly gay *Doctor Who* companion. Of course her sexuality has little impact on any of the stories – *Doctor Who* isn't that kind of show – she is just an ordinary girl with the same relationship problems as everybody (although most of us don't have our dates interrupted by the Pope). She

### Below:

The original *Tenth Planet*-style Cybermen return to confront the Doctor.

proves to be as smart decent, and brave a companion as her predecessors and indeed, her exit draws parallels with those who went before her. Amy, Rory and Clara are all seemingly killed at some point, only to be brought back to some form of life, but are cut off from what they once knew, unable to reconnect with their old lives. Amy and Rory had each other and Clara had Ashildr for company: Bill's fate was not dissimilar. Biologically transformed, she too could now travel the universe with a best buddy – they have all the time in the world.

### The Monk saga

**T**ime, oh yes. The Moffat era, more than any other, has been concerned with time. No longer was it simply a means to get the Doctor from one story to another, it was a storytelling device. Time was there to be bent and manipulated – sometimes to engineer a clever flourish, sometimes to unleash a cruel twist. Then there were alternate or imagined timelines – the three-part Monk saga featured bogus realities, opening up a whole posited future that the Doctor needed to reset. The literal Lie of the Land had the Monks doing their own bit of historical rewriting, imposing themselves on our landscape and our timeline and creating big moral choices for Bill and the Doctor along the way.

It all came down to choices in the end. And for once, the Doctor looked like he was going to choose not to regenerate. *The Pilot* may echo the very first story, *100,000 BC* [1963 – see Volume 1] but *Twice Upon a Time* actually began with footage from the story that is the other bookend of the show's opening era and the final adventure of the First Doctor, *The Tenth Planet*. The last story to feature the comparatively old, gruff, crotchety, alien, sometimes







**Above:**  
The Captain,  
the Doctor  
and the Doctor.

unknowable, anti-hero incarnation of the Time Lord became the setting for what turned out to be the last episode of... well, another incarnation who could claim to be any one of those things.

And so to the Doctor. His journey has been a long and hard one and he bears its scars at the end. The terse detachment of his début in the 2014 series – “she cares so I don’t have to” – gets a touching explanation in *Thin Ice*. Having shocked Bill with his detachment at when young Spider is sucked to his doom he explained that no-one who sees as much death as he does can afford to allow themselves to get distracted: it would be both practically and psychologically lethal. It’s a plausible explanation and the pain that it causes our hero is etched into every nook and cranny of Peter Capaldi’s face. This is a Doctor who suffers so we don’t have to. This is a Doctor who breaks his own heart to spare others people’s. This is in fact a Doctor who cares so much that his final words are an exhortation to love and kindness. His pilgrimage has been a tough one, he has

endured loneliness, blindness, multiple deaths... and at the end of it all, before he cleanses himself, he has earned one last gift. One last spin on the Moffat era jukebox. And so his memories of Clara are returned to him – for him to die without experiencing them again would have been a cruelty too far.

That is why the Doctor – as well as his audience – endures all of the hardships, all of the death, all of the terrors that confront him. Because he knows that if he does so, good will triumph in the end, even against all odds. And he knows that because his creators know that. For Peter Capaldi (a *Doctor Who* fan since childhood), for Steven Moffat (a *Doctor Who* fan since childhood), for Mark Gatiss (a *Doctor Who* fan since childhood), for Matt Lucas... you get the picture. And yes, even for me writing this and you reading it (we must fill in our own histories but they won’t be so different), if the 2017 series proves anything it’s that for you, me, him, her, them, everyone – when it comes to the Doctor, he never quite lets *you* go... ■





# THE PILOT

► STORY 265

At St Luke's University, canteen worker Bill Potts meets a lecturer known as the Doctor. When he becomes her private tutor, her mind opens to whole new worlds of possibilities...







# Introduction

**T**he 2017 series concluded with a collision with the series' past – eventually encroaching on the events of *The Tenth Planet* [1966 – see Volume 8]. It didn't start out that way, however. As the title suggests, *The Pilot* was something of a return to the basics. Much like the opening episode of the very first story – *100,000 BC* [1963 – see Volume 1] – it centred on an educational establishment. For the uninitiated, the Doctor was a mysterious figure, who had been teaching at St Luke's University for many years. Rather than new companions forcing their way into the Doctor's life, however, he sought out Bill Potts after noticing something interesting about her at the lectures he gave. Like many companions before her, Bill appeared to be an orphan.

And like many other mini-reboots, such as *Rose* [2005 – see Volume 48], the episode centred on the new companion. Bill took an interest in another girl – Heather – who very soon got absorbed by an inter-dimensional puddle, which led to a series of perilous escapades.

The puddle was described as clever engine oil. When it manifested as Heather, she appeared dripping with water, much like the Flood from the episode *The Waters of Mars* [2009 – see Volume 61]. However, the similarity was superficial as, despite the danger she seemed to pose, in the long term she turned out to be benevolent. Heather came back to rescue Bill, returning her to human form after she'd been converted into a Cyberman, in *World Enough and Time/The Doctor Falls* [2017 – see Volume 89].

*The Pilot* gives several nods to the past. The inclusion of the Daleks, however, was still in the spirit of a reboot as most of their scenes were an edited version of Bill's introduction, shown the previous year. This short scene also reintroduced the Daleks as the Doctor described them to his new companion.

One tantalising link to the past that didn't seem to be a part of a soft reboot, however, was the inclusion of a photo of the Doctor's granddaughter Susan on his desk. This went largely unmentioned and, given that 'her Doctor' – the First Doctor himself – played a central role in 2017's Christmas Special *Twice Upon a Time* [see Volume 89], it's tempting to speculate that the gift Testimony was going to bestow upon the Doctor in that story was Susan, before the popularity of Bill triggered a change of plan... ■

**Right:**  
Heather tracks  
down Bill.





A woman with voluminous curly hair is smiling and looking off to the side. She is wearing a light-colored denim jacket over a dark top. The jacket has two patches: a 'WOW!' comic book style patch and a skull patch. She is also wearing several necklaces. The background is dark and out of focus.

'LIKE MANY OTHER MINI-REBOOTS,  
THE EPISODE CENTRED ON  
THE NEW COMPANION.'



## STORY

**T**he Doctor is now lecturing at a university. He's noticed that one girl, Bill Potts, attends his lectures even though she isn't a student. He asks her to meet him in his office, where he keeps the TARDIS. He's noticed that when she doesn't understand something, she smiles, and he offers to be her personal tutor. [1]

She visits him at six o'clock every weekday. One day she spots the Doctor and Nardole sneaking through the campus, and follows them to a crypt-like chamber where there is something imprisoned in a vault. [2]

Bill leaves – and then sees a girl she has seen in the student bar. The girl, Heather, has a star-shaped defect in one eye. [3]

She takes Bill to a desolate part of the campus, where there is a puddle in the ground. Heather tells Bill to look

in it. Bill does, and sees her reflection – however there is something wrong with it...

Soon it is Christmas. Bill gives the Doctor a rug as a present, and later, when they talk, she mentions that she has hardly any photographs of her mum. Then, when she gets home, her foster mum, Moira, says she has found some photographs of Bill's mum in the back of a cupboard. [4] Bill looks at them and cries – and then she notices the Doctor, reflected in a mirror in one of the photographs.

Winter turns to spring. Bill spots Heather standing in the desolate area again – but by the time Bill has got around the fence, Heather has disappeared. She has been absorbed by the puddle! [5]

Bill finds the Doctor to tell him about the puddle. He notices that it is reflecting people's faces *the right way round*. [6]

Later, Bill is in her flat. She thinks Moira is in the bath – but then Moira







phones her. Bill enters the bathroom as the water drains down the plughole. She looks in the shower plughole and sees Heather's eye! [7]

Bill runs to the university. Before she gets there, she sees 'Heather' standing in the darkness, covered in dribbling water. 'Heather' repeats Bill's words back at her. [8]

Bill runs into the Doctor's office and tells him that the puddle is following her. They retreat into the TARDIS, which Bill thinks looks like a really posh kitchen. [9] 'Heather' attacks, so the Doctor dematerialises the TARDIS, landing it in the vault chamber, but 'Heather' is here too.

The Doctor decides to give 'Heather' a proper challenge, and lands the TARDIS in Sydney Harbour, but 'Heather' attacks once more. [10]

Escaping in the TARDIS, the Doctor takes Bill and Nardole to a planet at the other end of the universe, 23 million years in the future. [11] They emerge,

and the Doctor says that he thinks the puddle was intelligent oil that was part of a spaceship. It took Heather because it needed a pilot. Even on this strange alien world, 'Heather' emerges from a puddle, so the Doctor decides to set the TARDIS for the "deadliest fire in the universe".

He lands it in a spacecraft in the middle of a war. While Nardole runs interference, the Doctor and Bill run through some corridors, coming face-to-face with a Dalek. [12] Except it has a star in its eye... It's 'Heather'. It transforms into her, and Bill realises that Heather is keeping her promise not to leave without her. Bill tells her to let her go. Heather gives Bill a glimpse of the universe, then says goodbye and dissolves, leaving behind her tears.

Later, the Doctor considers wiping Bill's memory, but she persuades him not to. In fact, he is persuaded to invite her to join him on his adventures...





# Pre-production


**T**he story begins again,” remarked writer and executive producer Steven Moffat at the press launch of *The Pilot*, the first episode of the 2017 series of *Doctor Who*. With a new companion, the Doctor was ideally positioned to offer a soft-reboot entry point, allowing newcomers to see his life unfold through the eyes of Bill Potts.

From around August 2015, there was media speculation about when *Doctor Who*'s next series would enter production. The 2015 episodes recorded through September, but it seemed that the usual New Year start for 2016 was unlikely. This was partly due to the handover from

Steven Moffat to his successor. During the summer, Moffat had seen the 2015 series and Christmas Special as his final work on *Doctor Who*. However, when he met with Chris Chibnall – *Doctor Who*'s new showrunner – he discovered that his successor would be occupied for much of 2016 with a third series of his acclaimed ITV drama *Broadchurch*, recording over the summer. Consequently the 2017 series would be helmed by Moffat after all.

Talking to *Radio Times* in early November, Moffat declared of his 2016 plans: “We’re making a full series... of 12 episodes, plus a Christmas Special. I don’t know when it goes out.” Similarly, the series’ star Peter Capaldi responded



A photograph of actress Jodie Whittaker as Bill Potts. She is wearing a light blue denim jacket over a black and white graphic t-shirt. The jacket has several patches, including a 'WOW!' comic book style patch and a skull patch. She has curly brown hair and is looking off to the side with a surprised expression. Her right hand is resting on a grey wall. The background is a dark, industrial-looking setting with blue lighting.

'THE DOCTOR WAS IDEALLY POSITIONED TO OFFER A SOFT-REBOOT ENTRY POINT, ALLOWING NEWCOMERS TO SEE HIS LIFE UNFOLD THROUGH THE EYES OF BILL POTTS.'





**Above:**  
Bill tries to get  
her head round  
the TARDIS.

to press reports about a reduced series, telling BBC Entertainment correspondent Lizo Mzimba on Friday 6 November 2015: “That’s not what I’ve been told. That’s not what I’m contracted for.”

Having concluded Clara Oswald’s story with *Hell Bent* [2015 – see Volume 84], Moffat also completed the Doctor’s chronologically complex relationship with his wife River Song in the Christmas Special, *The Husbands of River Song* [2015 – see Volume 84], having expected that Chris Chibnall would create a new companion for 2016. On accepting the BBC’s invitation to remain for another year, Moffat considered the options for the Doctor’s new companion. “We went to the BBC yesterday to talk about the kind of person we’re looking at and all that,” he commented at the *Doctor Who* Festival on Friday 13 November. Recalling the BAFTA Television Lecture delivered by comedy actor Lenny Henry on Monday 17 March 2014, Moffat told *Doctor Who Magazine*: “We decided that the new companion was going to be non-white, and that was an absolute decision, because we need to do better on that.” Moffat also knows that he wanted the new character to be very different to Clara – more talkative and funnier.

The companion that Moffat envisaged was one with a different perspective on the Doctor’s world; somebody keen to learn, smart and asking simple, real-world questions on behalf of viewers. They would also have a knowledge of science-fiction, a genre now increasingly popular in the media and culture. “An odd thing about *Doctor Who* is that most of the characters [...] don’t seem to have watched any movies,” Moffat told BBC Media, “They seem to be surprised at what a time machine is or what an alien is.”

Structuring the series, Moffat opted to introduce the new companion in the first episode of the 2017 series, rather than the preceding Christmas Special. Thinking back to the September 2015 series launch, he realised that *The Magician’s Apprentice*/*The Witch’s Familiar* [2015 – see Volume 80] had not offered viewers anything new. Following a guest ‘companion’ character featuring in the festive adventure, the subsequent episodes would be largely stand-alone stories. “The fact that this was my last series had to be removed from the mix,” he told BBC Media.

## A tutor-student relationship

**A**t Glasgow’s Theatre Royal in September 1982, Moffat had seen a performance of Willy Russell’s comedy *Educating Rita*; this two-hander concerned a young, working-class woman aiming to better herself by studying with the Open University and the effects which she and her middle-aged tutor Frank (played by former Doctor, Tom Baker) had on each other. Moffat had always felt that the Doctor was similar to a lecturer – the tutor-student relationship mirroring the Doctor’s bond with his companions. This suggested the show’s new format: the Doctor being intrigued by the thought



processes of a down-to-earth university student whom he mentored. The new companion's inquisitive nature would allow the series' format to be reintroduced to viewers in a 'clean start'.

"Casting a new companion is every bit as difficult as casting a new Doctor," observed Steven Moffat in the DVD extra, *Becoming the Companion*. He assembled three audition scenes featuring a caricatured version of the desired companion. The first scene was the Doctor meeting Bill (a name which Moffat recalled David Tennant using for Billie Piper during the making of *The Day of the Doctor* [2013 – see Volume 75]) and her talking about a boy that she fancied whom she had met while she worked in a canteen. The second scene had the pair rushing into the TARDIS to hide from killer robots. When the Doctor attempted to reassure her, Bill responded: "We are not safe, we are in a little wooden box." "Yeah, well it's special wood. It's *space* wood," claimed the Doctor. Needing to use the toilet after her big fright, Bill was directed past the macaroon dispenser. This scene investigated new reactions of a person entering the TARDIS for the first time, with Moffat telling BBC video: "It doesn't look like a spaceship at all. It looks like a circular room with a work station in the middle." The notion that

Bill might need the toilet following the shock of seeing the TARDIS was added at the suggestion of Steven Moffat's friend and fellow *Sherlock* executive producer/writer Mark Gatiss. The third scene was set in a Dalek city corridor with Bill asking basic questions riffing on tropes associated with the Doctor's old enemies.

Casting Bill was code-named Meantown, an anagram of 'Woman Ten' (the female lead for the tenth series of *Doctor Who*'s twenty-first-century revival). At the start of 2016, casting director Andy Pryor conducted availability checks for around 70 candidates, around 50 of whom came in to audition. Around 20 recorded auditions were shown to executive producers Steven Moffat and Brian Minchin, with 10 candidates recalled. Meanwhile, Moffat used the audition scenes to brief other writers on Bill in the new format. The Doctor was a university lecturer in present-day England, a cover he had adopted for some time to act as guardian of a vault – a mystery to hook viewers. Moffat felt that the vault would contain either the Doctor's Time Lord rival Missy, or Davros, the creator of the Daleks (both last seen in *The Magician's Apprentice*/*The Witch's Familiar*).

Before production recommenced in June, the BBC website issued various videos drawing on material recorded during 2015. The *Ask the Execs* strand was relaunched on Tuesday 12 January 2016, inviting questions for the creative team. A 1'59" story with writers Steven Moffat, Catherine Tregenna, Mark Gatiss, Sarah Dollard, Peter Harness, Toby Whithouse and Jamie Mathieson each contributing one line was released on Wednesday 13. *Doctor Who Extra* items on Thursday 14 included *Top*

### Connections: Not working

While parked in his office, the TARDIS has an 'Out of Order' sign hung on it by the Doctor, similar to the one previously seen in *The War Machines* [1966 – see Volume 8].

Out of Order

### Left:

The Doctor lectures at St Luke's University.





Tips with camera operator Mark McQuoid (2'47"), storyboard artist Mike Collins (2'52"), Tamsie Thomas, the head of 2D at Milk Wales (2'34"), director Rachel Talalay (1'45"), writer Steven Moffat (1'39") and sound recordist Deian Humphreys (2'01"). The *Ask the Experts* videos continued with production designer Michael Pickwood on Tuesday 19 January (1'19") and Friday 22 (38") and producer Nikki Wilson on Saturday 30 (41"). Meanwhile, *Doctor Who* was nominated as Best Drama at the National Television Awards broadcast live by ITV on Wednesday 20 January; represented by a clip from *The Woman Who Lived* [2015 – see Volume 82], the series lost to ITV's period drama *Downton Abbey*.

### "Time-wimey is running out"

**T**he BBC announced that Steven Moffat would be handing over to Chris Chibnall on Friday 22 January; preceded by a Christmas Special, Moffat's final series would air in Spring 2017. "Feels odd to be talking about leaving when I'm just starting work on the scripts for Season 10, but the fact is my timey-wimey is running out," commented the executive producer to BBC Media. A bearded Peter Capaldi attended the *Radio Times* covers party at London's Claridge's Hotel on Tuesday 26 January and on Thursday 4 February, Moffat was presented with an OBE for services to drama by HRH Prince of Wales at Buckingham Palace. Capaldi hosted a charity concert at St Andrew Holborn church hall on Thursday 25 February, and over Saturday 27 and Sunday 28 was in Rome recording a performance as Titus Andronicus for The Complete Walk to commemorate 400 years since Shakespeare's death. The actor then promoted the commercial release of



*Doctor Who: The Complete Ninth Series* on Monday 7 March. He joined Lorraine Kelly at London Studios on ITV's *Lorraine* at 9.15am and during the day, confirmed that Chris Chibnall had offered him a chance to stay on as the Doctor. From 2.05pm to 2.20pm, Capaldi performed a landline interview with Edi Stark, sitting in as host of BBC Radio Scotland's *The Janice Forsyth Show*. A chat and artistic session with Christel Dee for *Doctor Who: The Fan Show* was recorded amid other media interviews at the Charlotte Street Hotel at 2.45pm (forming a 12'42" video released Friday 11 March). Capaldi then commented on Radio 2's *Steve Wright in the Afternoon*: "We're going to have a new companion [...] someone very different [...] the whole dynamic is going to be very different." The DVD launch took place at HMV on London's Oxford Street from 5.30pm with Capaldi signing for over 200 fans.

At this juncture, 32-year-old Rakhee Thakrar who played Shabnam Masood on the BBC One soap *EastEnders* was tipped





as favourite to play the new companion. On Tuesday 8 March, five potential Bills auditioned alongside Capaldi at London's Soho Hotel before Moffat, Minchin, Pryor and casting associate Ri McDaid-Wren. The first auditionee was 28-year-old Pearl Mackie, clad in baggy T-shirt, jeans and bright yellow trainers; she attended another audition that morning before returning to the Gielgud Theatre where she was appearing in *The Curious Incident of the Dog in the Night-Time*. Mackie felt that Capaldi supported her enormously, encouraging her to experiment. Immediately, the team saw great chemistry between the pair; on *Becoming the Companion*, Steven Moffat commented: "They were all terrific, but Pearl was the one who made us laugh the most."

Discovering the true nature of Meantown, Mackie had been sure that she wouldn't be cast and hadn't told her friends or family. McDaid-Wren had first spotted Mackie as a fresh new talent when playing computer genius Mia in *Crystal Springs* at the Park Theatre in August 2014. Studying drama

at Bristol University before landing a two-year place at the Bristol Old Vic, Mackie's only TV work had been an episode of BBC One's *Doctors* in 2014. Her selection was one in which Polly Hill, the head of drama commissioning, was very involved in as one of her last acts before leaving for ITV in April. A week after the audition, Mackie received a breakfast-time call from her agent with the news that she would be joining *Doctor Who*; so overwhelmed, she had to check that this was correct with Andy Pryor, and then broke the news to her mother as she learnt more about the show which had been off-air during her childhood and which she had seen little of since its return in 2005. Initially, Mackie wanted to watch the show's back catalogue, but Moffat told her: "Bill doesn't know anything. It would be nice for you to learn with her." Bill's audition dialogue about the boy she fancied hadn't worked for Moffat. In late March, he was working on *Sherlock* with Gatiss in a hotel in Morocco when he realised that the speech worked better if Bill instead talked about a girl.

On Monday 14 March, *Diddy Who* spoofed the series on the first edition of CBBC's *Diddy TV*; that evening, Capaldi took part in a *Letters Live* performance at the Freemasons' Hall in London. Joined by Brian Minchin, Capaldi took part in a promotional visit for *Doctor Mystério* to Mexico City from Thursday 17, attending a meet and greet for SyFy Latin America at the British Embassy on Friday 18, and the La Mole Comic Con on Saturday 19 as well as taking part in Roger González's radio show *Entrevista Wake Up*. The actor was then the subject of the *Your RT* interview in the *Radio Times* for 26 March-1 April. Neill Gorton of the prosthetics group Millennium FX discussed his company's contribution to *Doctor Who* on BBC Two's

**Left:**  
Bill pays a festive visit to the Doctor's study.



### Connections: Strike a chord

▶ The Doctor plays the electric guitar as he had done since *The Magician's Apprentice*/*The Witch's Familiar* [2015 – see Volume 80] in episodes such as *Under the Lake*/*Before the Flood* [2015 – see Volume 81] and *Hell Bent* [2015 – see Volume 84].



media magazine show *Too Much TV* on Friday 25 March.

The cast of the BBC Three *Doctor Who* spin-off *Class* was announced concurrent with the start of recording at BBC Cymru's Roath Lock studios on Monday 4 April; written by Patrick Ness who was an executive producer alongside Steven Moffat and Brian Minchin, the co-production with BBC America was set at Coal Hill School.

The same day, recording on

the fourth series of Moffat's *Sherlock* also began at Pinewood Studio Wales.

The first recording block of the 2017 series (Block 1) comprised of Steven Moffat's first episode, eventually to be known as *The Pilot*, and the second episode, at this stage referred to as *The News from Nowhere* but eventually to be called *Smile* [2017 – see Volume 86] by Frank Cottrell-Boyce. The director of Block 1 was a newcomer to *Doctor Who*: Lawrence Gough. An actor-turned-writer/director, Gough started making short films around 2003; in 2006 he worked on the Irish crime series *Marú* and its English version *In Cold Blood*. He then directed *Saor Sinn o Olc* and moved onto English dramas like *Hollyoaks* and *Misfits*, as well as BBC One's fantasy series *Atlantis*, after which director of photographer Ashley Rowe recommended him to *Doctor Who* producer Peter Bennett. Named Best Newcomer at the Edinburgh International Film Festival in 2009, Gough had childhood memories of watching Tom Baker as *Doctor Who* in the 1970s.

When Minchin showed Mackie's audition tape to BBC One controller Charlotte Moore, Moore suggested that since *Doctor Who* was a key element of BBC One's

Saturday line-up, it would be fun to reveal the new companion during live coverage of the FA Cup semi-final between Everton and Manchester United on Saturday 23 April. Since *Doctor Who* concerned time travel, this could be a scene from a future adventure with Bill from 2017. Minchin contacted Moffat to say that a script would be needed for the following week; as Mackie had been particularly good in the Dalek scene, this could be recorded with Capaldi, an existing Dalek prop and a minimal set, and possibly written into a later episode. Meanwhile, on Thursday 7 April, Capaldi dropped in at a matinee performance of *The Curious Incident of the Dog in the Night-Time* and was unexpectedly invited backstage, where he and Mackie had to feign a first meeting.

### Bill's look

**I**ncoming costume designer Hayley Nebauer spent a day clothes shopping in London's West End with Pearl Mackie to get the look for Bill right. The production team liked the afro she had sported at the audition and much of Bill's wardrobe evolved from Mackie's musical

### Right:

Bill arrives on another planet for the first time.





tastes, drawing upon Motown, 1970s disco and 1980s classics; the pair found a denim jacket and a T-shirt as well as various badges including stars, a robot, a rainbow and an enigmatic '?&I' item. On Tuesday 12, Mackie left the Gielgud Theatre at 10.32pm and was collected by a car to be taken to Cardiff with a scene to learn en route. "The car broke down on Piccadilly," she recalled in *The Daily Telegraph*. "I got to Cardiff at about 3am and I was on set at 6am." To maintain her secrecy, Mackie travelled under the name of production executive Tracie Simpson.

Electronic passes were disabled for the top secret pre-shoot on Episode 00, also called *Meantown*, from 8am to 2pm in Roath Lock's Studio 3; admission to the minimal crew under Gough and Bennett was by coloured wristband only, with cast comprising Capaldi as the Doctor, 'TBC' as 'Girl 1' and Jon Davey operating a Dalek made for *Asylum of the Daleks* [2012 – see Volume 70]. Moffat was present for recording with Danny Hargreaves of Real

SFX providing the explosive squibs for the action scene. With a photocall of Mackie and Capaldi in the TARDIS doorway on Studio 4, work was completed by 2pm. Mackie took a peek at the unilluminated standing TARDIS set on Studio 4. Augmented by Dalek footage from *Into the Dalek* [2014 – see Volume 76], *Meantown* was edited into a 2'02" item, ending with the caption: 'Introducing Pearl Mackie as Bill'.

On Thursday 21 April, Peter Capaldi could be heard narrating *Aliens* on BBC Four. Hours earlier, the BBC had announced that the new companion would be revealed during BBC One's half-time FA Cup coverage. At this point, Georgina Campbell from BBC Three's *Murdered by My Boyfriend* was favourite to be cast. Taking the night off from the Gielgud, Pearl

**Above:** Pearl Mackie is revealed as new companion Bill in *Friend from the Future*.

### Connections: Sonic choice

▶ The Doctor still wears his sonic sunglasses introduced in *The Magician's Apprentice*/*The Witch's Familiar* [2015 – see Volume 80] and has a collection of numerous previous models of sonic screwdrivers in addition to the new one received from the TARDIS in *Hell Bent* [2015 – see Volume 84].







**Above:**  
The Doctor  
runs into  
a Dalek.

Mackie invited a few friends round to her house that Saturday, telling them to bring some prosecco; they were intrigued why she was suddenly so keen to watch football...

"And there's something else coming up on BBC One in the not too distant future. The Doctor has a new companion," announced Gary Lineker during *Match of the Day Live* at 6.11pm. Seen by more than five million viewers, the teaser was made available online under the title *Friend from the Future*. With press comments from the BBC, the media carried numerous stories about the casting the following day, such as Chris Hastings' *Watch these bad boys or you'll end up like my last companion... Doctor Who unveils his new partner (and she's a real Pearl)* in *The Mail on Sunday*. Pearl Mackie's first video interview was *Meet Pearl Mackie!* (1'11"), released on Sunday 24 April. A special 2'18" edition of *Doctor Who: The Fan Show* the same day presented Christel Dee's reaction to the casting. Monday 25 saw the release of a further 56" item about Mackie's first day on set while she gave her thoughts on meeting her first Dalek in a 29" video on Tuesday 26. Australia's ABC2

screened *Friend from the Future* at 8.15pm on Monday 25.

An exhibition of *Doctor Who* novelisation artwork at the The Cartoon Museum in London opened on Thursday 28 April, with Mark Gatiss recording a promotional item for Radio 4's *Front Row* that morning for evening broadcast; Moffat and Capaldi were also among those at the launch, and on Wednesday 4 May attended the premiere of BBC One's *A Midsummer Night's Dream*, adapted by former *Doctor Who* showrunner Russell T Davies and recorded the previous autumn by the *Doctor Who* team.

Meanwhile, Steven Moffat had been writing the first episode of the series, with a focus on the Doctor meeting Bill rather than any alien menace. Continuing the process started in 2015, the Doctor became more relaxed and warmer; his introduction to Bill would be a quiet series opener compared to previous débuts, forming a simple scene of two people talking together. Writing Bill's dialogue, Moffat incorporated Mackie's comment during her audition that she felt her face moved



uncontrollably. He was initially unsure about using *Friend from the Future* in case this made the episode a slave to continuity, and wanted to keep the narrative clean and simple. Discussing the Dalek sequence with Gatiss, Moffat's friend told him of the aliens' opponents: "Ooh, make them Movellans. That would be funny"; this was a fleeting appearance for the humanoid robots which had battled the Daleks in *Destiny of the Daleks* [1979 – see Volume 30] and had been referred to in *Resurrection of the Daleks* [1984 – see Volume 39]. Moffat was concerned that this cameo might diminish the Daleks, but felt that they were always a welcome element of the show. The script's finale had to be set on Earth in 2017 to match *Friend from the Future*.

## Nardole

**A**nother addition was an appearance for a returning character. The set-up of the Doctor at the university and the demeanour of Capaldi's incarnation was one which Moffat felt allowed the Time Lord to have a valet or butler. While pondering this in early 2016, he was contacted by actor Matt Lucas who had played Nardole in *The Husbands of River Song* in September 2015; Lucas said: "If you ever want Nardole to come back, I'm definitely up for that." Moffat had very much enjoyed the fun which Lucas had brought to the Christmas Special as a luckless lackey whose fate had been decapitation with his cranium then placed inside a cyborg body. After a few days' consideration, he suggested to Minchin that with decapitation being no barrier in science fantasy, Nardole could be resurrected as the Doctor's factotum in the first episode and possibly make subsequent cameo appearances; these would be recorded in batches around the availability

of Lucas who was now resident in Los Angeles.

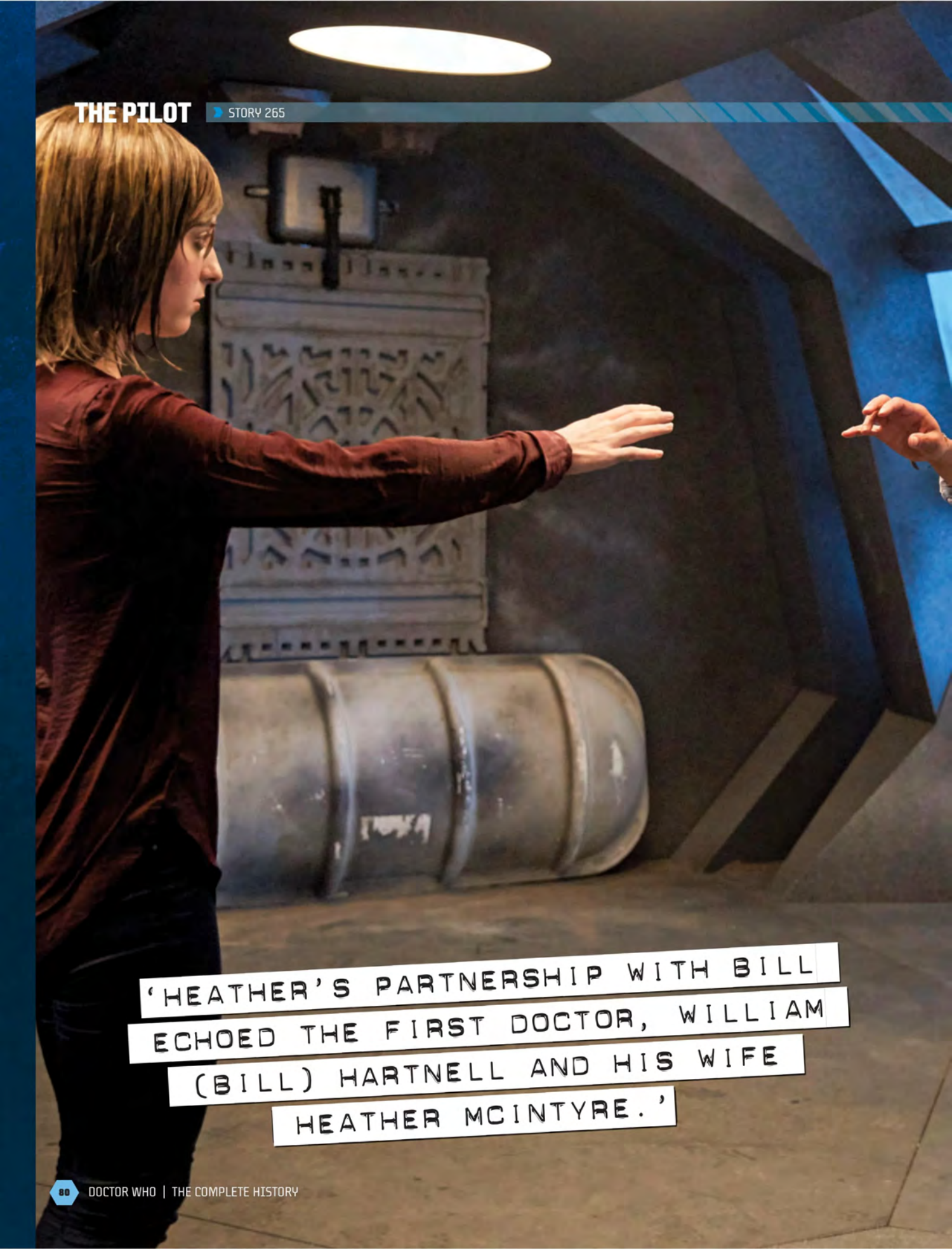
Following *Little Britain USA*, Matt Lucas had been making in-roads in American television with shows like *Portlandia*, *Fresh Off the Boat* and *Man Seeking Woman* and was being offered an LA pilot script. But he had loved making *Doctor Who*. "I had to persuade *them* to have me back," Lucas told *Doctor Who Magazine*. When the BBC contacted the actor and suggested a few cameos, Lucas responded that he would be happy to do as many as required. Although the pilot offered better money, Lucas and his agent felt that *Doctor Who* was a good career move. Subsequently, Moffat and Lucas corresponded directly, with the writer determining how the actor's availability could best involve Nardole in future storylines.

The Doctor was scripted to appear in the climax of *The Prom* (latterly *For Tonight We Might Die*), the first episode of *Class*. Capaldi's scenes were scheduled from Monday 16 May under director Ed Bazalgette and producer Derek Ritchie (who had both worked on *Doctor Who*). Recording took place in Studio 2 of Pinewood Studios Wales and Roath Lock

**Below:**  
A cameo appearance from the Movellans.





A woman with long brown hair, wearing a dark red long-sleeved shirt, stands in a futuristic, industrial-looking environment. She is looking to her right with her hands held out flat, palms facing each other. In the background, there is a large, ornate metal door or hatch, a large metal barrel lying on its side, and a blue-lit structure on the right. A hand from another person is visible on the right, reaching towards the woman's hands.

'HEATHER'S PARTNERSHIP WITH BILL  
ECHOED THE FIRST DOCTOR, WILLIAM  
(BILL) HARTNELL AND HIS WIFE  
HEATHER MCINTYRE.'







through to Wednesday 18; Capaldi also recorded interview material on this final day.

Draft Two of the first episode of the 2017 series of *Doctor Who* was entitled *A Star in Her Eye* and was dated Sunday 22 May. The stage directions indicated that the story began with ‘the quietest opening we’ve ever had. We’re in a reasonably untidy office. Dust and books... A university lecturer’s office. We hold this stationary shot – there’s a pleasing symmetry. There’s a door on the left of the screen, and a slightly open one on the right – like the two doors on a weather clock... In between the doors, there’s a desk, facing across the screen. Two empty chairs. The one in front of the closed door, is a simple, wooden chair. Facing it across the desk is an elegant swivel chair.’ Nardole’s approach sounded like ‘the squeaking wheel on a supermarket trolley’; he was ‘much as we last saw him in *The Husbands of River Song* [with] always a squeak on his left leg... As his arm raises up, we hear a faint whine, as of servos... A clatter and tinkle... A nut and bolt have fallen out of Nardole’s sleeve.’

Bill Potts was introduced as ‘young, female, cheeky as hell’. On the Doctor’s desk were ‘a couple of framed photographs.

One of them we recognise as *River Song*. The other is the Doctor’s granddaughter, Susan... There is a cup, of the kind people usually keep pens in – but those aren’t pens. (We recognise them as a selection of screwdrivers – every model so far, except the current one.)’ *River Song*, the Doctor’s wife, had first appeared in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] and

had most recently been in the Christmas Special, while Susan had appeared from the start of the series in *100,000 BC* [1963 – see Volume 1] through to *The Dalek Invasion of Earth* [1964 – see Volume 4] and returned in *The Five Doctors* [1983 – see Volume 37].

On the electric guitar, the Doctor played the opening chords of Ludwig van Beethoven’s *Symphony No 5 in C minor* written between 1804 and 1808 as he had in *Under the Lake/Before the Flood* [2015 – see Volume 81] and wore an academic gown. The Doctor told Bill that she needed to get continual ‘A’ grades to remain on his course having never got the A levels she needed for university. At the end of the pre-credits, the stage directions noted: ‘On the Doctor – the big old question, he’s been asked for centuries untold.’ But Bill’s question was “Doctor what?” rather than the usual “Doctor who?” The Doctor’s lecture originally had him showing a picture of the *Mona Lisa* to his students, commenting: “Mysterious smile. Nah... Bad teeth.” Bill’s foster mum was Moira

**Right:**  
Bill’s love  
interest,  
Heather.

### Connections: Open sesame

► At the close of the episode, the Doctor demonstrates his ability to open the doors of the TARDIS by snapping his fingers, something he had first done in *Silence in the*

*Library/Forest of the Dead* [2008 – see Volume 59].







**Above:**  
The Doctor delivers a captivating lecture.

who was 'middle-aged, a little vacuous – many disappointments have curdled into a continual smiling bitterness'. The second montage of Bill's life was intercut with more of the Doctor's lectures where he demonstrated 'nuclear fission' with sword-fighting and mathematical equations via flower arranging. When Bill visited the Doctor's office, he was prodding the soil in a pot plant and talking about sunshine, after which she researched police telephone boxes back at home.

## Bill and Heather

**H**eather was 'very pretty... her left eye is strangely discoloured. A star shape on the iris' and met Bill in the student bar where the Doctor was playing his guitar; 'something sad and soulful – we might recognise it as Clara's theme'. Talking to Nardole in the canteen, Bill noticed on his neck 'a scar... crudely stitched'. Heather told Bill that she didn't want to leave the university and led her towards 'some of the more

modern buildings – big, brutal, concrete... A desolate area, behind the science block. Bleak, gray, lonely – like there's always a wind here.' After Heather noted that it hadn't rained in two days, and Bill looked at the puddle she commented: "If I get even a whiff of curry, drinks are on you."

Giving the Doctor his Christmas present, Bill explained: "Your rug is horrible. This rug is nice." When Bill asked the Doctor if he knew any science-fiction, the stage directions read: 'He gives her a look which says basically I'm Doctor Who.' Bill realised that her reflection in the puddle was reversed because of her earrings; of the reflection's depth, the Doctor observed that the puddle wasn't deep enough, but the water was. The Doctor placed his hands on Bill's temples to wipe her memory... and suddenly she was in the bar where they and other students stood around a Trivial Pursuit machine. "Henry VIII had six wives, that's a fact," said one student to which the Doctor insisted, "Seven – I was there. He was furious... I'm a man." When Bill asked how she got to the



bar, her tutor said that they had fancied a drink and suggested that she stayed away from the puddle which upset her. When Bill checked, the puddle had vanished; the ground was dry. Freaked, Bill ran home, hearing a splash behind her.

When Bill met Heather on campus, her friend was 'deathly pale, actually white... water is now trickling down from under her hairline... from under Heather's sleeves, now dripping over the ends of her limply hanging fingers... It's not like she's wet - more like she's exuding water. Like she's made of it.' Inside the TARDIS, the Doctor claimed they were protected by advanced technology. "A Yale lock?" asked Bill. "A very good one," assured the Doctor. Bill suspected that the police box had been the Doctor's office toilet. Bill's exclamation of the police box being "bigger on the inside", was met with 'a simultaneous shout and clap from Nardole and the Doctor, like they're used to hearing this sentence'. The vault had 'big double doors... ancient, inscribed with what we might recognise as Gallifreyan symbols'.

**Right:**  
Bill makes  
friends.

## Alien planet

**T**he TARDIS arrived in a bay containing 'the Sydney Opera House [and] some award-winning greenscreen work'. When Bill complained about the Doctor following her into the ladies', he replied: "You know, you're the only species in the universe to invent segregated plumbing. What's the point in that? The Sargovese have seven genders, they'd have to cover their whole planet in toilets." When a lady emerged from another cubicle and told the Doctor that he couldn't be in there, he retorted: "Who says I'm not a lady? Stop oppressing me." Moffat worked into the script the fact that the Time Lords referring to their



vessels by the English acronym 'TARDIS' had bothered him for years. The Doctor explained to Bill of the initials: "On my world, it still works out as TARDIS... I keep trying to tell you, Bill - the universe rhymes. Wisdom is learning to sing along." Before leaving, the Australian lady gave the Doctor a dollar; he remarked: "Everything I've ever done for this planet, that's my first tip. Coming here again."

The alien planet had 'a blood red sky, a desolate landscape'. Aboard the TARDIS, the Doctor tossed Nardole 'a spare sonic (one of the old ones)'. The Doctor and Bill emerged into 'the corridor complex we saw in the Bill Reveal film' to be confronted by 'a bunch of humanoids... If we know the classic series, we might recognise these humanoids as Movellans.' Bill said the "robot" Dalek "looked ridiculous" before 'the sequence we shot for the Bill intro scene, which we now use part of'.

The Doctor assured Bill that the 'Heather Creature' meant her no harm; Bill quickly told the alien that she had to





### Connections: Time flies

▶ The Doctor has apparently been lecturing at St Luke's University in Bristol for at least 50 years... possibly 70.



the Doctor had Bill think of the spaceship as a leaking car. The confrontation between Heather and Bill was changed, introducing the flashback to the promise. In the Doctor's study, Bill wondered if the TARDIS could find Heather. When the

Doctor prepared to wipe Bill's memory 'he starts to place his hands on her temples, just as he did long ago, with Donna' (a reference to *The Stolen Earth/Journey's End* [2008 – see Volume 60]).

*Doctor Who Magazine's* 500th issue was celebrated by a Guinness Award presented at London's White Space on Wednesday 25 May; this was attended by Moffat, while Capaldi marked the centenary of the *Evening Standard's* Londoner's Diary at Harvey Nichols. From Saturday 28 May, Bill's costume went on display at the *Doctor Who* Experience in Cardiff adjacent to Roath Lock where Millennium transformed visitors into Zygons on Tuesday 31 May and Wednesday 1 June.

Draft Four – dated Monday 30 May – had minor revisions to the Doctor telling Bill to take the night. The Doctor's discussion about not coming from space was moved from the TARDIS scene to the Australian ladies', Bill's comments about the Dalek "robot" were omitted, and dialogue reworked from *Friend from the Future* was minimised because Moffat felt Bill had been firmly established by this point.

*The Curious Incident of the Dog in the Night-Time* closed on Friday 3 June, leaving Pearl Mackie little time to relocate before work began on *Doctor Who*. Meanwhile, Peter Capaldi joined his former co-star Jenna Coleman and also Michelle Gomez (who played Missy) for Fan Expo Dallas in Texas on Friday 3 and Saturday 4 June.

let her go and the creature agreed, melting away. In the subsequent study scene, Bill said that Heather would enjoy flying through space because "she had a star in her eye", refusing to hear the Doctor's explanation about the discoloured iris. Bill realised that the Doctor was going to wipe her memory again although he would remain her tutor.

At this point, Moffat planned that Heather would reappear in the series finale, concluding the unrequited love story as Bill left the series. In naming Heather, he had not realised that her partnership with Bill echoed the First Doctor, William (Bill) Hartnell and his wife Heather McIntyre – a fact later pointed out by brand account executive Edward Russell.

Draft Three was dated the following day – Monday 23 May – and introduced Heather wanting to leave university and her promise to join Bill another time. Bill no longer told the Doctor his rug was horrible, and he did not wipe her memory. The alien planet scene was expanded as



### Connections: Favourite phrase

▶ The Doctor and Nardole are delighted when Bill exclaims that the TARDIS is “bigger on the inside”. This frequently used phrase had first been spoken in *The Three Doctors* [1972/3 – see Volume 19] by Sergeant Benton, and in *The Vampires of Venice* [2010 – see Volume 64] the Doctor had commented that he always enjoyed hearing it.



Capaldi and Coleman then appeared at Awesome Con on Sunday 5 June at the Walter E. Washington Convention Center in Washington DC.

*A Star in Her Eye* Draft Five was issued on Tuesday 7 June; Bill now needed Firsts rather than As and comments about her A levels were omitted along with material about the *Mona Lisa*. Heather was introduced at the lecture as ‘a pretty, slightly solemn looking girl’ and stage directions indicated how Bill’s life should be displayed: ‘Zooming out from the freeze

frame, to see every other frame around it, like strips of film. Out and out, until we can see the entire episode as a grid of tiny rectangles.’ The Doctor’s later lectures were changed and Bill and Heather’s encounter in the bar was emphasized. In the climax, Bill and Heather held hands and Bill experienced all space and time, while Nardole commented that the Doctor never noticed tears.

The following day, Draft Six had minor dialogue changes and omissions such as the Doctor’s pot plant, a scene with Moira, the lack of rain, Bill’s curry comments, the Yale lock, and segregated plumbing while Heather’s student friends became non-speaking roles and the Australian lady was omitted. Bill noticed the strange reflection because she ‘sees that her WOW badge is not on the wrong (right) side’ – a trick previously used in the mirror of the ladies’ room – and the Doctor cleared the café with a shark warning.

The Block 1 readthrough was held from 11am on Tuesday 14 June at the London Welsh Centre on Gray’s Inn

Road in London. Peter Capaldi and Pearl Mackie quickly picked up on the influence of *Educating Rita* on the script. Capaldi was pleased to welcome somebody else aboard the show and when Bill called out “Doctor!” for the first time, Steven Moffat commented: “You’re going to be saying that a lot!” A long-time fan, Capaldi relished classic lines like introducing the Daleks and the TARDIS being “bigger on the inside”. The episode had only two other notable cast members: Jennifer Hennessy as Moira and Stephanie Hyam as Heather. Hennessy had previously played Valerie in *Gridlock* [2007 – see Volume 55], since when she had featured in series such as *Marchlands*, *Psychoville* and *Wizards vs. Aliens*. Hyam had recently appeared in ITV’s *Jekyll & Hyde* and BBC Two’s *Peaky Blinders* plus the New Year *Sherlock* Special.

‘Remember – a Nardole isn’t just for Christmas...’ tweeted a delighted Matt Lucas, who looked forward to working with Capaldi again. That morning, his involvement with the 2017 series was confirmed by the BBC which stated that the new series would record from Monday

**Right:**  
Bill gets emotional looking at old family photos.







20 June. The involvement of Stephanie Hyam was also emphasised with Lawrence Gough named as director.


## Shooting script

**T**he shooting script issued on Thursday 16 June dropped the Doctor's academic gown. The Australian bar had previously been described as 'a rough joint [of] mostly grizzled looking blokes' but now became 'a chilled bar [of] mostly laid-back surfer types'. The dialogue about Nardole running interference was expanded and a timeline added. The Doctor offered Bill a place on his course at 16.00 on Day 1. Bill then woke at 07.00 on Day 2, breakfasted at 07.20, arrived at work at 08.15, fried chips at 11.30 and served them at 12.15 before crossing the quadrangle at 17:50 to reach the Doctor's at 18.00 – intercut with the Doctor's lecture on Day X. Moira looked at her foster daughter's papers at 19.45 on Day 3, while Bill fell for Heather in the bar at 21.40 on Night 5. Bill and the Doctor listened to Mozart at 18.45 on Day 6, and she woke for work at 07.00 on

Day 7, seeing Heather at 13.05 and talking to Nardole at 14.25 before following him and the Doctor to the crypt at 15.15 and meeting Heather at 15.25. Snow fell on Day 8 at 17.45 with Bill giving the Doctor a rug at 18.05 and discussing Christmas at 18.35. Bill and Moira exchanged presents at 09.15 on Day 9 with Bill seeing photos of her mum at 10.30. Bill's next visit to the Doctor's was 18.00 on Day 10, after which she found Heather at the puddle at 16.30 on Day 11. Chips were cooked at 13:05 on Day 12, but Heather was missing at 16.15. On Day 13, Heather's friends were unable to help at 17.35 and the Doctor rushed out to the puddle at 18.23. Bill got home at 21.10 and encountered the watery Heather on campus at 21.35, entering the Doctor's office at 21.40. The Doctor abandoned talking to Heather at 21.45, checking the vault at 21.48 and emerging on Sydney's quayside on Day 14 at 12.48 (ie the same time) before entering the TARDIS again at 13.00 and arriving on the alien planet at 13.15 and the futuristic corridors at 13.25. Heather let Bill go at 13.45 and the final sequence back at the campus ran from 22.05 to 22.15 on Night 14. ■

**Above:**  
The Doctor's  
second-in-  
command,  
Nardole.





'DIRECTOR LAWRENCE GOUGH OPTED TO ACHIEVE MANY EFFECTS LIVE "IN CAMERA" RATHER THAN RELYING ON POST-PRODUCTION.'



# Production

**P**reparing for the shoot on Block 1 of the 2017 series, Lawrence Gough thoroughly storyboarded both episodes, opting to achieve many effects live 'in camera' rather than relying on post-production. Recording began on Monday 20 June. To make Bill Potts/Pearl Mackie's introduction as authentic as possible, it was planned to record many of the character's/performer's key moments in chronological order;

Gough decided to complete *The Pilot* as far as possible before starting *Smile*. Consequently work from 7.30am to 7pm (the standard recording times) on Day 1 covered purely the opening scene in the Doctor's office. Only Peter Capaldi and Pearl Mackie were present; shots with Nardole would be recorded later on. Mackie arrived in her dressing room to discover a bouquet wishing her good fortune from Jenna Coleman, plus two cards and a scented candle from Capaldi



## Connections: Name changer

▶ The Doctor explains to Bill how the TARDIS got stuck in the shape of a police box, referring to the mechanism as a cloaking device as he had done in the TV Movie [1996 – see Volume 47], while in *Boom Town* [2005 – see Volume 50] when Rose had used

this term, he had named it as the chameleon circuit.



with a message saying: 'I know this is all absolutely mad, but if you ever think this is too much, here's my number, give me a call, if you need anything, I'm here.'

The new regular set of the Doctor's university study had been constructed in Studio 2. Initially, a university similar to Hogwarts from the Harry Potter franchise had been considered, but Steven Moffat felt that the establishment should appear to be non-elitist and accessible; consequently, the Doctor's

oak-panelled room would contrast with the buildings. Dressing the set were framed shots of River Song as played by Alex Kingston, and Susan – a 1963 costumed publicity shot of Carole Ann Ford. Hanging over the fireplace was Rembrandt van Rijn's oil painting *Self-Portrait with Two Circles* painted around 1665-8, flanked by Joshua Reynolds' oil portrait of *Emma Hart*, *Lady Hamilton as Bacchante* from around 1784 and George Romney's circa 1782-4

**Below:**  
"What's that?"  
Bill meets  
a Dalek.



painting *Emma Hart in a Straw Hat*. The bust of eighteenth-century German composer Ludwig van Beethoven previously seen aboard the TARDIS in *Under the Lake/Before the Flood* was present, as was a similar sculpture of William Shakespeare. The stained glass window included the name of Rachael Stott, one of the artists for Titan's *Doctor Who* comic range.

Mackie found the production schedule very different from anything she had experienced before; coming from theatre, she was used to knowing the whole story for her character before performing. The day began with a rehearsal between the show's two stars with Gough and Ashley Rowe, after which Mackie was astounded at the scale of the full television crew who joined them. Luke Baker and Holly Stott-Penna of *Doctor Who* Interactive were present to capture behind-the-scenes material. Danny Hargreaves's Real SFX team with Stephanie Hyam performed a show-and-tell of the rig created to create





the Heather Creature; pipes had been built into a wig and costume sleeves to maintain a flow of water, pumped up a pipe hidden in Heather's jeans. It was planned that Hyam would wear a contact lens to create the star in her eye, but when this irritated her eye it was agreed to add it in post-production.

### The Doctor's study

**W**ork on Tuesday 21 continued in the Doctor's office. Before Bill's arrival for her first tutorial, Capaldi posed for the Doctor's reflection in the photo of Bill's mum in Studio 3. After costume changes, further tutor/student scenes were recorded as Bill ate scones, saw the TARDIS – the 2013 prop – parked on her rug, discussed the puddle, and gave her tutor his Christmas present.

The study was used again on Wednesday 22 June with Hyam donning the water rig as Heather entered the office, followed by the Doctor's confrontation with the alien

and – after a costume change – the Doctor preparing to wipe Bill's memory.

The Grade II-listed main building of Cardiff University provided the frontage for St Luke's University in Bristol, named after Luke the Evangelist, the author of the gospels and patron saint of physicians; parts of it had featured since 2005 in episodes such as *The Empty Child/The Doctor Dances* [2005 – see Volume 50], *Boom Town* [2005 – see Volume 50], *The Wedding of River Song* [2011 – see Volume 70] and *The Snowmen* [2012 – see Volume 72]. Recording commenced there on Thursday 23 June when work without Capaldi was scheduled for 1.30pm through to 1am and a snowy vista was created for Bill's arrival after Pearl Mackie chatted to the Interactive team. The crew then relocated to alongside the Sir Martin Evans Building (the School of Biosciences) where a crane offered high-angle shots as Heather showed Bill the puddle. The BBC released Mackie's first 30" location video, while *WalesOnline's* Nathan Bevan reported on how *Cardiff was transformed into a winter wonderland in June for Doctor Who*; *South Wales Evening Post* also covered the shoot. With the snow removed, the unit ended the night on the front lawn where Bill encountered the watery Heather.

University work was scheduled from

1pm to 12.30am on Friday 24, starting as Heather told Bill that she wanted to leave alongside the Sir Martin Evans Building, after which Bill finding Heather staring at the puddle and vanishing was recorded. Capaldi joined the crew for the Doctor's examination of the puddle, and the night completed with the Doctor at his office window in the main building

**Left:**  
Recording snowy university exterior scenes.

### Connections: Down under

▶ The Doctor initially obscures Bill's view of the Sydney Opera House, a distinctive building for the performing arts designed by Danish architect Jørn Utzon from 1957 and formally opened in October 1973.







**Above:**  
Nardole gets  
to know Bill.

and the Doctor inviting Bill back aboard the TARDIS.

Wider media coverage of Mackie's location work appeared across the weekend. On Sunday 26 June, Matt Lucas tweeted: 'Just arrived in Cardiff. It's raining & I've got a bit of a sore throat but it's fine because I'm going to see the Doctor in the morning. ;-)'. Lucas joined the crew at Cardiff University for recording from 11.30am to 11pm on Monday 27 June, commencing work in front of the main building with Bill spotting the Doctor and Nardole; Lucas also recorded a greeting for fans on his first day with the Interactive team. Bill's arriving for her first tutorial was recorded next,

followed by Bill talking to Heather on a bench... and then subsequently seeing the bench empty. Bill's perspective of the Doctor running across the campus from his office window was recorded next, followed by Bill pursuing the Doctor to the puddle. A 'B' camera crew captured shots of Cardiff City Hall's clock while the main unit relocated to the 'old buildings' where Bill trailed the Doctor to

### Connections: On demand

- ▶ Bill recalls seeing something in which there were lizards in people's brains on Netflix, an online distribution platform for film and television launched in the UK in 2012 by the American entertainment company which had been founded in 1997.

**N**

the basement door. The B camera crew then ended the evening on Cardiff's High Street where Bill ran back to campus, while the main unit at the university recorded pick-ups of Heather confronting Bill (a double for Mackie). Pearl Mackie relished working with the upbeat Matt Lucas and discovered that they shared a love of musicals, often singing show tunes to each other between takes.

Back at Roath Lock on Tuesday 28 June, recording was scheduled from 10.30am to 10pm in Studio 4 on the gate chamber set. The confrontation with the Heather Creature was recorded first; as with *The Husbands of River Song*, Matt Lucas continued to ad-lib odd lines of dialogue as Nardole, notably his "Wahey! We got there!" At midday, the photoshoot of Rosie Douglas (also known as Rosie Jane, a supporting artist in episodes such as *The Day of the Doctor* with a minor speaking role in *The Husbands of River Song*) as Bill's mum was also completed using the sets of the *Casualty* pub and the streets backlot for the soap opera *Pobol y Cwm*. The earlier sequence outside the vault was recorded next, followed by Bill following the Doctor and Nardole.

### Sydney, Australia

**T**he Lookout Café at World of Boats close to Roath Lock was used for recording from 9.30am to 9pm on Wednesday 29 June. Posing as Australia, the establishment provided the toilets where the Doctor talked to Bill and also the café interior. Matt Lucas was not required for the day, but the BBC released a 51" video of him revealing how ecstatic he had been to be back on *Doctor Who*.

Matt Lucas joined his co-stars Capaldi and Mackie at the Lookout Café next



A full-page photograph of Peter Capaldi as the Twelfth Doctor. He is standing in the center of a lecture hall, facing the camera with his arms outstretched in a 'T' pose. He is wearing his signature dark overcoat over a dark sweater and dark trousers. The background is filled with a large, diverse group of students sitting in tiered rows, looking towards the Doctor. The lighting is bright, coming from the front, creating a slight shadow on the floor. In the foreground, to the right, there is a wooden desk with a stack of several books on it.

‘“LECTURING THE STUDENTS WAS  
CHALLENGING,” PETER CAPALDI  
COMMENTED.’



### Connections: Credentials

- ▶ The Doctor waves his psychic paper – first seen in *The End of the World* [2005 – see Volume 48] – to overcome any protests about him leaving Earth.



### Right:

Peter Capaldi poses as the Doctor.

morning where recording was scheduled from 8.30am. The TARDIS' arrival was recorded first with suitable placings of a greenscreen allowing the subsequent insertion of the Sydney vista. The unit then relocated to a familiar location: Taffs Well Quarry at Morganstown. This quarry – first visited

in 2007 for the recording of *The Fires of Pompeii* [2008 – see Volume 57] and most recently in March 2015 for *The Magician's Apprentice* – formed the desolate alien plain of the far future through to 8pm; Lawrence Gough recalled childhood *Doctor Who* episodes where quarries represented alien worlds. With water supplied by Bells and Two Tones, Real SFX rigged up a fountain effect to spurt on cue. The TARDIS was the 2011 prop last seen in *The Day of the Doctor*, now fitted with new signage. Again, Lucas inserted extra dialogue: “You can be very silly sometimes. Do you know that?”

The very start of the episode was recorded from 7.30am on Friday 1 July back at Roath Lock. Peter Capaldi was not needed that day, so Pearl Mackie and Matt Lucas enacted Nardole showing Bill into the study. The crew then moved to a standing flat set for *Pobol y Cwm* which was to appear as the home

of Bill and Moira. Early kitchen scenes of the pair were recorded first, followed by Bill's arrival home up to her phone call to Moira; after this, the two Christmas Day scenes were recorded, followed by Bill waking up in her bedroom. Meanwhile, a B camera crew was at work in Studio 4 with Stephanie Hyam recording insert shots of the watery Heather, including the close-up of her eye seen down the plug hole, Heather rising up from and sinking into floors in the Doctor's office and gate chamber (with Hyam rising from a water tank against a black background) as well as her emerging from the rock pool and her hand reaching up towards Bill.

Other inserts recorded before 7pm were shots of the water flowing down the vault staircase and coming under the study door.

During the day, white background photographs of Bill, Nardole, Moira and Heather were also taken in Studio 1.

After the weekend, Capaldi was not required for recording on Monday 4 July. Work began with Bill walking along the hallway to the bathroom, following which the crew went to the Atrium Café on the Llandaff Campus of the Cardiff Metropolitan University, an establishment which had recently featured in *Class*. Bill arriving for work was recorded, followed by inserts of chips being cooked and served, and







**Above:**  
Stephanie  
Hyam is  
drenched.

ending with Bill confronting Nardole in the canteen.

Tuesday 5 July saw Steven Moffat at Thomas Coats Memorial Baptist Church in his native Paisley in Scotland to receive an honorary degree for screenwriting from the University of West Scotland. Meanwhile, Peter Capaldi rejoined the cast at Clwb Ifor Bach on Womanby Street – the student bar where Bill bumped into Heather in a special bullet-time shot. Following this came a costume change for Pearl Mackie, after which Bill asking after Heather was recorded, followed by Moira phoning Bill. The team then moved to the Reardon Smith Lecture Theatre at the National Museum of Wales – often used in *Doctor Who* since *Dalek* [2005 – see Volume 49] in October 2004 and last visited in June 2014 for *Dark Water/Death in Heaven* [2014 – see Volume 79]. Supporting artists playing students in the Doctor's audience included Caroline Lie, Conor

Finn, Andrea D'Acunzo, Laura Blakemore and other staff and cast members of the *Doctor Who* Experience plus the YouTuber Joe from TARDISArchives; they sat in three different areas of the auditorium to make the number of students appear larger. "Lecturing to the students was challenging," Peter Capaldi commented in the promotional brochure *The Finale Countdown*, "you have to walk on in front of 200 extras, so that's a bit intimidating."

### Dalek/Movellan battle

**T**he Dalek/Movellan battle corridors were erected at Ffilm Factory 35 – part of the Sony technology centre on the Pencoed Technology Park – for recording on Wednesday 6 July; Gough aimed for a retro look on the rebuilt sets from *Friend from the Future*. The battle's action movements were arranged by stunt co-ordinator Andy Merchant who





**Above:**  
Action in  
the TARDIS.

also conducted rehearsals with stunt performer Troy Kenchington who played a Movellan the next day. Two bronze Dalek casings (the one from *Friend from the Future* and another of its *Asylum of the Daleks* colleagues) were inhabited by Jon Davey and Andrew Cross with the remote control elements operated by Colin Newman; preserving the Daleks' presence as a surprise, these were referred to as 'Enemies' on the call sheets. The bulk of the Doctor/Dalek confrontation was recorded along with Bill releasing Heather from her promise. Pearl Mackie and Matt Lucas also recorded a 34" video message to wish the Welsh national football team good luck for its Euro 2016 semi-final against Portugal in Lyon that evening.

The episode's climax was completed on the morning of Thursday 7, after which work in the corridor sets concluded with Nardole running interference and Troy Kenchington as the Movellan flung against a wall. While a B camera remained at

Pencoed to record outstanding inserts, the main unit returned to Roath Lock where a greenscreen in Studio 3 was used as the background for Heather showing Bill the whole of space and time. Mackie then recorded her – and Bill's – first scene entering the TARDIS; for this reveal, Gough placed the camera on a wire and rigged the lights to illuminate in sequence as he pulled back from the door. When the B unit returned to Roath Lock, they worked in Studio 3 on inserts of water elements for scenes in Bill's bathroom and the Australian toilet.

### Pick-ups and close-ups

**F**riday 8 July saw work start on *Smile*. Much of the remainder of *A Star in Her Eye* was recorded on Monday 11 July, completing scenes inside the TARDIS; this involved playback of the Doctor/Heather confrontation recorded in the study. Matt Lucas and Peter Capaldi



indulged in ad-libbing during the sequence where the Doctor instructed Nardole to run interference. Work on *Smile* on Tuesday 12 was then so swift that a pick-up shot of water on the vault steps was recorded in Studio 4.

Subsequently, a few pick-up shots were recorded. On Tuesday 6 September towards the end of production on Block 2 (*Thin Ice* [2017 – see Volume 86] and *Knock Knock* [2017 – see Volume 86]) a pick-up unit covering Blocks 1 and 2 worked from 7.30am to 7pm. Inserts recorded in Studio 4 included Pearl Mackie performing a close-up of Bill taking her foster mum's Christmas money from its envelope, feeling for the badge on her jacket as she looked at her reflection, and saying goodbye to Heather in the vortex tunnel (recorded against greenscreen). A new scene of Bill descending steps from the Doctor's office was then recorded on the Thames



**Left:**  
Puddle girl.

Riverbank set used on *Thin Ice*. The other element for the episode was an arm double for Stephanie Hyam reaching up from the puddle, recorded against greenscreen in Studio 9 (normally allocated to *Casualty*). A B camera recording on Block 3 – the Christmas episode (*The Return of Doctor Mysterio* [2016 – see page 6]) – picked up on a shot of Bill's eyes as she looked into the puddle, recorded outside Roath Lock from around 11am on Thursday 15 September. ■

## PRODUCTION

**Wed 13 Apr 16** BBC Roath Lock Studios: Studio 3 (Base; Corridor)

**Mon 20–Wed 22 Jun 16** BBC Roath Lock Studios: Studio 2 (The Doctor's Office)

**Thu 23 Jun 16** Cardiff University, Museum Avenue, Cardiff (University Campus – Front Lawn/Puddle – Behind Science Block)

**Fri 24 Jun 16** Cardiff University, Museum Avenue, Cardiff (University Campus – Science Building Steps/Fence – Behind Science Block/Puddle – Behind Science Block/Front Lawn)

**Mon 27 Jun 16** Cardiff University (University Campus – Front Lawn/Side & Front of Building/The Doctor's Office/Old Buildings/Narrow Passage); High Street, Cardiff (City Streets)

**Tue 28 Jun 16** BBC Roath Lock Studios: Studio 4 (The Gate Chamber/Spiral

Staircase/Stone Corridor)

**Wed 29 Jun 16** Lookout Café, World of Boats, Discovery Quay, Porth Teigr (Australian Bar – Toilets; Australian Bar)

**Thu 30 Jun 16** Lookout Café (Quay Side); Taffs Well Quarry, Ty Nant Road, Morganstown (Desolate Plain)

**Fri 1 Jul 16** BBC Roath Lock Studios: Studio 2 (The Doctor's Office); *Pobol y Cwm* Lot (Bill's Flat – Kitchen/Hallway/Bedroom); Studio 4 (Bill's Flat – Bathroom; The Doctor's Office; The Gate Chamber; Desolate Plain)

**Mon 4 Jul 16** BBC Roath Lock Studios: Studio 3 (Bill's Flat – Hallway/Bedroom); Cardiff Met University, Llandaff (University Canteen Kitchen; University Canteen)

**Tue 5 Jul 16** Clwb Ifor Bach, 11 Womanby Street, Cardiff (Student Bar; Bar); Reardon Smith Lecture Theatre, National Museum

of Wales, Park Place, Cardiff (Lecture Theatre)

**Wed 6 Jul 16** Ffilm Factory 35, Sony Pencoed, Pencoed Technology Park, Pencoed (Complex of Corridors; Corridor Complex/Damaged Area)

**Thu 7 Jul 16** Ffilm Factory 35 (Complex of Corridors; Another Corridor); BBC Roath Lock Studios: Studio 3 (Complex of Corridors – Greenscreen; Bill's Bathroom; Australian Bar – Toilets); Studio 4 (The TARDIS)

**Mon 11 Jul 16** BBC Roath Lock Studios: Studio 4 (The TARDIS)

**Tue 12 Jul 16** BBC Roath Lock Studios: Studio 4 (The Gate Chamber)

**Tue 6 Sep 16** BBC Roath Lock Studios: Studio 4 (Bill's Flat; Badge; Greenscreen; Staircase); Studio 9 (Greenscreen)

**Thu 15 Sep 16** BBC Roath Lock Studios: Ext Studio (University)



# Post-production

**Above:**  
"The Doctor  
is detected.  
Seek. Locate.  
Destroy."

**P**ost-production elements included the strange puddle, Heather's eye in the plughole, shots of the water moving of its own accord, a vista of Sydney and Bill and Heather's voyage through space and time. The TARDIS flying towards the war zone was lifted from *The Doctor's Wife* [2011 – see Volume 67], while Milk FX added additional alien plants in the quarry sequence at a late stage.

The episode required various cuts, with content locked in September, after which Lawrence Gough went to Manchester to

work on the US-UK series *Snatch*. In the pre-credits, when the Doctor said to Bill that he assumed her response to his offer to join his course would be "yes", Bill quickly replied: "They let you take apart a two-hundred-year-old wall, just so you could get a box in here?" "Yes," repeated the Doctor.

When Bill talked to Moira in the kitchen, her foster mum originally said: "I don't see why you do all that studying. You work in a canteen – you need to keep your expectations under control... You have a cruel streak, Bill, when I'm working my fingers to the bone...!" When Bill



described the Doctor as her “foster tutor”, Moira asked: “But how can you have a tutor? You’re a serving person.” After Moira told Bill that she needed to keep her eye on men (“in your predicament”), Bill made her quiet observation about her tastes and added: “Not that you’ve noticed.” “I’m sorry, Billie. I just don’t need to see you getting your hopes up,” continued Moira, “I’ve got a lot on.”

## Musical moments

**I**n the bar where Bill came face-to-face with Heather, the Doctor was playing his electric guitar; Bill noticed his sad expression before going for the drinks. In the next scene in the Doctor’s office, he and Bill ate while listening to choral music (*Vesperae Solennes De Confessore K 339-No 5: Aria Laudate Dominum* composed in 1780 by Wolfgang Amadeus Mozart). “Seriously? Scones and Mozart?” asked Bill. “Do you get it? They rhyme!” exclaimed her tutor. “What was that tune you were playing last night?” asked Bill, “I saw you. At the bar.” “*I Forget*,” replied the Doctor. “It was sort of slow. Really sweet,” recalled Bill. “No, that’s what it’s called. *I Forget*,” explained the Doctor. The next scene had Bill serving Heather chips, but the girl failed to recognise her; instead she heard Nardole asking, “Excuse me,” and offering an empty plate. “Just chips?” asked Bill, and when Nardole replied, “Yeah!” she slapped them on his plate. Later on, as the canteen emptied, Nardole was licking his plate clean when Bill came and sat opposite him, telling him: “Carry on.” Nardole did so, placing his spotless plate on the table. “Blimey. We should get you on the washing up,” remarked Bill, to which Nardole replied: “It’s been known.” “Tell me about him,” asked Bill, and when Nardole asked “Who?” she continued,

“Where does he go, when he’s not here? Where does he live, what does he do?” “I must be going,” said Nardole, and as he rose Bill noticed a scar on his neck, asking: “You been in a fight?” “I lost my head,” explained Nardole, departing. In the subsequent sequence where Bill entered the doorway to the staircase, after trying the handle she knocked on the door and found that it opened for her; the dialogue between the Doctor and Nardole that she heard as she descended was added in ADR. The flashbacks to Bill meeting Heather in the bar were not scripted.

Walking through the campus with Heather, Bill asked her: “So what are you studying?” “Music,” replied the girl. “My tutor says music is the mains hum of the universe,” commented Bill. The dialogue from the voice in the puddle about locating the pilot was a post-production addition.

After Bill walked away from the puddle, a rapidly intercut montage showed Bill at work in the canteen, walking past Heather’s bench, serving chips, and

**Below:**  
Student  
Bill Potts.







**Above:**  
Confused by  
a puddle.

then asking Heather's friends in the bar: "Excuse me... I was looking for Heather?" The students looked at each other blankly. Later when the Doctor noticed the scorch marks, he ruminated: "Possibly a landing pattern."

When Heather appeared in the Doctor's study, Bill's comment that it was following her was added in ADR. "Can we get out of the window?" asked the student, as the Doctor produced his TARDIS key and commented, "Ohh, that sounds dangerous." When the Doctor told Bill that his ship was science beyond magic, he added – with reference to three children's fantasy novels, Lewis Carroll's 1871 *Through the Looking-Glass*, and *What Alice Found There*, CS Lewis' *The Lion, the Witch and the Wardrobe* published in 1950 and JK Rowling's *Harry Potter and the Philosopher's Stone* from 1997 – that "it's through the looking glass, it's out the back of the wardrobe, it's the letter from Hogwarts". When Bill asked to use the toilet, the Doctor originally replied: "There isn't one." "Yeah, there is," stated Bill. "No,

there isn't!" insisted the Time Lord. "You don't have one in your office, it's got to be in here," reasoned his student before the tutor gave in. While the Doctor looked at Heather on the scanner, Bill raced back up the stairs. "Thought you were going to the loo," said the Doctor. "I got over it, I'm suddenly extra-clenched. Where are you going?" asked the student as her tutor made for the doors, telling her: "I'll be right back." "Is it safe out there?" asked Bill, to which the Time Lord replied: "In my experience, absolutely never."

### The Heather Creature

**E**xiting the TARDIS, the Doctor leant against the closed doors, telling the Heather Creature: "Hello. Should you wish to check, I am currently protected by the forcefield extending around the box immediately behind me." The creature extended a hand which rippled on the forcefield. "There you go," confirmed the Doctor, "to business then. The Valtraffio Accord holds, if you've heard of that."



I perform the duties of my office as set out at Carnathon. My oath is on record." Watching in the TARDIS, Bill asked: "Oath? What oath?" Outside, the Doctor continued: "I am warden of this site. Explain who you are, and the purpose of your incursion." "How is he a warden?" Bill asked Nardole who told her to "Shh!" "Do my words mean anything to you?" asked the Doctor. When met by silence, he continued: "You are an off-world visitor – you cannot remain in this place and it is my legal obligation to remove you from it. Do you understand?" "Please, explain! What's he talking about?" Bill asked inside the TARDIS, with Nardole replying: "He made a sort of deal, a long time ago." "A reply would be helpful," continued the Doctor, "Anything at all. A nod, a wave, a wiggle." "What sort of deal?" asked Bill. "A good one. Well. A bad one," explained Nardole. "Okay," said the Doctor holding up the test tube of liquid he had examined earlier, "I think you followed me here for this – a little piece of you I stole. You can have it back – but you'll have to come and get it!" He entered the TARDIS. "You



think it's following that?" asked Bill as the Doctor, operating the controls, told her: "It is. Hold tight!"

Outside the vault, when Bill commented that the vast interior was still inside the police box 'lift', Nardole enthusiastically replied: "Yes it is." When the Doctor said that he was busy, Bill asked: "Doing what?" "Interrogating an alien puddle, to establish its intentions and abilities. Since it won't talk, we must force it to act," replied the tutor. When the Doctor claimed that the Heather Creature wanting to kill them was "good news" because it had no interest in the vault, Nardole replied: "That's not completely good news, is it? It's more like very bad news with a slightly good bit that you don't really care about." Glancing at the police box, Bill asked: "TARDIS? What does that mean, TARDIS?" "I told you – Time and Relative Dimension in Space," replied the Doctor before urging his companions to run.

In the rest room, after the Doctor explained about the TARDIS' broken cloaking device, Bill asked: "Why don't you fix it?" "Because it was me that broke it," replied the Doctor, "Cloaking devices are rubbish. What's the point in having a

#### Above:

"Look at this place. It's like... a really posh kitchen, all metal."

#### Left:

Catch!





'THE DOCTOR TOLD BILL THAT HIS SHIP  
WAS SCIENCE BEYOND MAGIC.'



space-time machine if you can never find it? God help you if you forget where you've parked." On seeing her reversed reflection in the mirror, Bill exclaimed: "I think she's here." Running from the rest room, the Doctor called: "There's a shark in the ladies! [...] Not actually a shark, kind of a shark - I'm simplifying for dramatic effect [...] Oh, it's a lady. Now you run." As the bar emptied, the Doctor stood before the creature with his test tube saying: "Well, speedy, aren't you? Got here as fast as me. You followed me for this. Take it and go in peace." The Heather Creature turned to look at Bill, so the Doctor quickly levelled his sonic screwdriver at it, warning: "Listen to me. This is not a weapon, but if you harm my friend, I swear I will find a way to harm you." "I know her. She's Heather," said Bill. "Your friend no longer exists, as you knew her. She's been absorbed. You will be too," said the Doctor. "What does any of that even mean?" asked Bill. "Remember your reflection?" commented the Doctor, "That was you being scanned. Stare into the water long enough, the scan completes, and you become part of

it - that's what's happening right now." "How do you know all that?" asked Bill. "I don't know, I'm theorising based on what I've seen," replied her mentor, "Do the same if you want to live." "Okay. She's not following your little test tube, she's following me. She came to my flat," declared Bill. Opening the test tube, the Doctor poured its contents away down the bar sink; Heather did not react at all. "Why would she follow you?" wondered the Doctor. "Because I think Heather's awake," said Bill, asking the creature, "Did you follow me?" "Did you follow me?" echoed the being, gliding closer to Bill. "Who's that speaking? Who said that?" asked the Doctor as the water creature stared at Bill. "It's Heather," said Bill, which the creature repeated. "It's just repeating your words," observed the Doctor, "I think." "You're right, I followed you too," said Bill, which the alien again repeated. "It's not talking to you, it's just reflecting your words back at you. It's making a copy," said the Doctor, but Bill ignored him, asking Heather: "Why?" "Why?" echoed Heather, moving closer. "Please. Don't pretend this is something it can't be," said the Doctor as Bill told Heather: "I liked you." As the creature mirrored Bill's words, the Doctor unleashed a blast of sound from his sonic, spinning the Heather Creature around. Grabbing Bill's hand, he told her: "Come on, that won't work twice!"

**Left:**  
Time and  
Relative  
Dimension  
in Space.



## In the TARDIS

**R**unning into the TARDIS, the Doctor and Bill saw Nardole wearing a hat with hanging corks and saying: "I'm ready!" "We're leaving," declared the Doctor, slamming the controls. "Okay!" replied Nardole. Originally the Doctor told Bill, "We have to break its connection with you," but this was redubbed with his



comments about the speed with which the creature could travel, as were his comments about seeing how long it would take the being to reach them. This replaced Nardole saying: "Sir, if they find out about this..."

On the alien planet, when the Doctor asked Bill if she believed her bacon sandwich loved her back, the student replied: "I'm vegetarian." "Are you?" asked Nardole. "All of a sudden," admitted Bill. When the Doctor pondered on the shuttlecraft scorch marks, he added: "Probably only landed for a few minutes – and something got left behind." "How can I be breathing?" interrupted Bill. "With lungs, I hope. Unless there's something you're not telling me," replied the Doctor. "But there's air," noted Bill. "Yeah, I chose a planet with air. I tend to do that," explained the Doctor. "But what got left behind?" asked Nardole, returning to the subject. "Shape-shifter, liquid based..." shrugged the Doctor. "What kind of alien is that?" asked Bill. "How would I know?" said the Doctor, "It's a big universe, I haven't written it all down." "But what's it called?" asked Bill. "A person. That's what all aliens are called. Good or bad, they're just called people," said the Doctor,

**Below:**  
Out with  
the girls.



frowning and adding, "Unless, of course, it's not a person at all." "Ohh, he's thinking now," commented Nardole, telling Bill, "Hold tight!" "That landing pattern, where the ship was standing," continued the Doctor as he compared the vessel to a car. "A water spaceship?" exclaimed Bill, to which the Doctor replied, "Mine's a phone box, there's everything out here." Seeing the rock pool, Bill asked: "Why do we have to assume it's evil?" "Who said anything about evil?" replied the Doctor, "wrong end of the cutlery. We're all calories to somebody." The Doctor and Nardole's dialogue while Bill saw Heather's face was added in post-production; originally Nardole asked, "So why does it want this one too?" to which the Doctor replied: "I don't know. But it has to stop, and it will."

After observing in the TARDIS that the creature time travelled, the Doctor asked: "Any ideas?" "Where are we going? If that didn't shake it off, what will?" asked Nardole. "It's bonded with you, tagged you, I don't know why," the Doctor told Bill. "Why would she want to harm me? It's Heather," said Bill. "Heather's gone!" reiterated the Doctor. "Heather won't





leave me alone!" pointed out the student as the Doctor declared his plan for basic sterilisation. The voices of the Daleks as the Doctor left the TARDIS were added in ADR, as were the Doctor's comments about their safety being up to Nardole and on seeing the Dalek ahead of them. The Doctor's pondering why the water creature did not use its gun and it inviting Bill rather than chasing her were other late additions.

### Murray Gold's music

**A**s Bill faced the Heather Creature, she said: "I'm sorry." When the being echoed this, Bill asked the Doctor: "I don't know what to say." "Tell her to let you go," instructed the Doctor. During Bill's vision, the Doctor's comments about the trap and lure were a late addition as was Heather's dialogue. Back in the Doctor's study, he told Bill: "You can keep your memories, but just for tonight." As the Doctor raged to the photos on his desk and the TARDIS, he added: "The vault must be protected!" Bill's recollections of Heather as she

crossed the campus were a late addition, as was the Doctor's comment about the big universe.

Voice artiste Nicholas Briggs did the ADR for the Dalek dialogue on Monday 3 October. For the material where one of the Daleks transformed into Heather, Briggs experimented with recording his lines with a mouthful of water.

Murray Gold's score was augmented by the work of Jack Sugden and featured references to the theme established for Clara in *Asylum of the Daleks* as well as the Doctor's theme *The Mad Man with a Box* introduced in *The Eleventh Hour* [2010 – see Volume 63] and also its variation *The Sad Man with a Box* from *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. In addition to this, the opening montage was backed by a recording of Ludwig van Beethoven's Symphony No 9 in D Minor, first performed in 1824. For the scene where Bill encountered Heather in the bar, the music playing was *Love Will Tear Us Apart*, a hit single from June 1980 by English post-punk group Joy Division. At Christmas, festive recordings of the American song *Jingle Bells* (originally *One Horse Open Sleigh* in 1857) and the Yuletide carol *Deck the Halls* which dated from 1862 were heard. The music playing in the bar while Moira was on her phone was *Room 101* by Bill Steer and Jeffrey Walker performed by their metal band Carcass on the 1996 album *Swansong*.

By February, the episode was renamed *The Pilot*; a vague statement of intent which reinforced the series' soft reboot in terms of a pilot episode. Mark Gatiss had also commented to Steven Moffat that the existing title sounded like *Stars in Their Eyes*, the ITV celebrity impersonation talent show which had run from 1990 to 2006 and had been unsuccessfully revived during 2015. ■

#### Left:

A teacher-student relationship.



# Publicity

▶ Discussing Pearl Mackie as Bill at the BFI Southbank preview of *The Return of Doctor Mysterio* on Wednesday 14 December, Peter Capaldi commented: “Her character [...] doesn’t know anything about the world of *Doctor Who*, so in a way it’s a sort of reboot, because we take this back to its roots.” Matt Lucas explained that in the new series he had a chance to “explore more aspects of [Nardole’s] character” and described his role as a “sort of valet” to the Doctor.

▶ A 50” series trailer launched after *The Return of Doctor Mysterio* on Christmas Day 2016 with the BBC’s ‘Pure Drama’ branding heralding clips from the first six episodes and *The Eaters of Light* [2017 – see Volume 88] with Pearl Mackie’s narration: “I’m Bill. I serve

chips. He’s a professor. Or a lecturer. Or as I call him, ‘Doctor What.’ And now we go EVERYWHERE. Any space. Any time. And now I see everything differently.” The audience was invited to ‘SEE THE UNIVERSE ANEW’. In *Radio Times* (31 December–6 January), 17 for 2017 included Patrick Mulkern’s one-page piece about *Doctor Who* illustrated by a photo of the Doctor and Bill and promising 12 episodes from April plus a Christmas Special.

▶ Available online via BBC Three from Saturday 22 October, *Class* debuted on BBC One on Monday 9 January, and the regular cast recorded a trailer on a library set on Tuesday 17 January. Capaldi announced his departure as the Doctor on Jo Whiley’s Radio 2 show on Monday 30 January. In late January, BBC America announced that *Doctor Who* would return at Easter on Saturday 15 April, with *Class* premiering immediately afterwards.

▶ Capaldi and Mackie took part in a *Radio Times* photocall for the new series in Roath Lock Studio 1 on Monday 6 February, posing with elements from forthcoming episodes. The next ‘Pure Drama’ trailer (30”) with the slogan ‘A Time for Heroes’ was released on Saturday 25 February; over the library footage (featuring five books called *The Pilot*, *Smile*, *Thin Ice*, *Knock Knock* and *Oxygen* [2017 – see Volume 87]), Bill’s narration ran: “The

**Below:**  
Nardole and  
the Doctor  
head down to  
the vault.







first time you meet him, he's funny. The second time, he's amazing. The third time you realise he's the most dangerous man in the universe. He says he's a man of peace, but he walks in war. I'm having the time of my life, and I wouldn't miss it for the world, even if it kills me."

- On Monday 13 March, a new promotional image of Bill dangling from the TARDIS doorway grabbed by the Doctor and Nardole was issued; this was suggested by Edward Russell who had nearly been blown into the Bristol Channel during January. That evening, a 60" trailer of extracts aired at 8.45pm during BBC One's live coverage of an FA Cup quarter final; this confirmed the launch date: '15.04.17'. A crew screening of *The Pilot* was held at World of Boats on Thursday 16.

- Friday 24 March saw Australia's ABC announce a new *Doctor Who*-themed 'switchover show' entitled *Whovians* which would air on ABC2 immediately after each episode at 8.30pm on Sundays from April. The half-hour panel show of humorous chat would be hosted by comedian and *Doctor Who* devotee Rove McManus, and fans were invited to apply for audience tickets for the Sunday daytime recordings a few hours before transmission.

- "He doesn't have a tank or a warship... He has a box that you can call for help," declared Bill over a 17" animation of the TARDIS dematerialising from the middle of a ring of tanks on Thursday 30 March, the first of several animated items by 'John Smith' to appear in the coming days.

- On Tuesday 28 March, Pearl Mackie had been interviewed by BBC Entertainment correspondent (and

#### Left:

A promotional image for the 2017 series.

#### Below:

Terrified in the TARDIS.







**Above:**  
Radio Times' 12 clues on the new series.

Doctor Who fan) Lizo Mzimba; this was released on Friday 31 March, with Mackie commenting: "Yeah, Bill's gay... and it shouldn't be a big deal in the twenty-first century really... representation is important, especially on a mainstream show. [Being gay] is not the main thing that defines her character – it's something that's part of her and something that she's very happy and very comfortable with." She also noted: "I am playing one character. I'm not here to represent everyone of colour and I'm not here to represent everyone who is gay." The interview appeared on *BBC News* and was discussed by comedian and *Doctor Who* devotee Toby Hadoke at 5.45pm on Radio 5 Live's *5 Live Drive*. The same day, *Doctor Who: The Fan Show* announced that it was adopting a new 'aftershow' format.

- ▶ Teaser trails continued on Saturday 1 April; Bill commented, "He doesn't have a gun or a laser. He's got a screwdriver to fix things," as the Doctor trapped a Dalek (15"). The same day, a 14" animation of the promotional image was also released under the

'A Time for Heroes' banner. Capaldi's chat with Lynn Barber appeared in *The Sunday Times Magazine* on Sunday 2, while Andy Halls, the TV editor of *The Sun*, revealed that Mackie was 'set for [the] axe after just one series', apparently departing at Christmas. "We never reveal the fate of individual characters on the show," commented a BBC spokesperson. "We are still filming Series 10 and no casting decisions have yet been made on Series 11."

- ▶ A 30" 'Pure Drama' trailer using the 'A Time for Heroes' slogan presented different clips on Monday 3 April, concluding with the Doctor's apparent regeneration in *The Lie of the Land*. During the day, a press launch was staged at the Ham Yard Hotel in Soho. Pearl Mackie and Steven Moffat joined Christel Dee to record the first *Aftershow*, the introduction for which had been pre-recorded at Multichannel Studios on Thursday 30 March. Brian Minchin then recorded his contribution to the second *Aftershow*. Later, Peter Capaldi, Pearl Mackie, Matt Lucas and Steven Moffat attended a screening of *The Pilot* and performed a Q&A with Boyd Hilton; Stephanie Hyam and Lawrence Gough were also present. Following the episode, another trailer was shown with Steven Moffat telling those who wanted to remain 'spoiler-free' to look away at the end which revealed the return of John Simm as the Master. *Radio Times* (8-14 April) featured *Who's clues*, the colour photograph taken at Roath Lock offering 12 clues to the new series.



► The Doctor turned skeletal in the next teaser animation (20") on Wednesday 5 April: "He doesn't have super-strength or X-ray vision. He's got an extra heart." Canada's Space released *Watch the Doctor Quiz His New Companion* (2'21") which Capaldi and Mackie had recorded in Toronto during October. The press launch generated more media coverage in the papers, including the *Daily Mirror* and *Daily Star* on Thursday 6 April... but not all journalists respected spoilers. Dan Wootton of *The Sun* announced *Return of the Master* on Wednesday 5, causing the BBC to make Simm's return public and Moffat to regret that the trailer had been screened.

► *Doctor Who Magazine* Issue 511 previewed *The Pilot* on Thursday 6 April with Benjamin Cook's six-page

set report with comments from Steven Moffat, Pearl Mackie, Peter Bennett and Nikki Wilson. "He doesn't stay in one time or one place, he goes where the universe needs him," commented Bill as the Doctor stepped from the TARDIS in a new 20" teaser on Friday 7. Mackie, Moffat and Capaldi discussed Bill in a 1'53" video posted on Saturday 8, while BBC Media Centre released interviews with Capaldi, Mackie, Lucas and Moffat.

► Pearl Mackie's interview with Sarah Hughes (*When I was little there weren't many people like me on TV*) appeared in *The Observer* on Sunday 9, while trailers were now also being played on BBC radio. A one-hour panel discussion about *Doctor Who*, featuring Capaldi, Mackie, Moffat and Minchin was chaired by Samira Ahmed at the BFI IMAX at Waterloo at 1pm that day as part of the BFI & *Radio Times* Festival. Mark Gatiss then spoke to Alison Graham at the BFI Southbank about his career at 2.30pm and Steven Moffat similarly discussed his own career with comedian and *Doctor Who* guest star Frank Skinner at 6pm after which *Radio Times* editor Ben Preston inaugurated Moffat into the *Radio Times* Hall of Fame.

► At 6pm on Monday 10 April, Matt Lucas recorded an appearance on ITV's *The Nightly Show*, hosted that week by his old friend, comedian Jason Manford. The edited programme aired at 10pm. The BBC released a 2'10" video in which Capaldi, Mackie and Moffat teased the new series in general, while the 'A Time for Heroes' teasers

**Left:**  
*Doctor Who Magazine's* polybagged issue for the launch of the 2017 series.





began their countdown: '5 Days to Go!' Capaldi hosted the Voices 2017 awards for children's charity Coram, and Dave Itzkoff's telephone interview with the actor appeared via the *New York Times*. *The Big Issue* ran a shot of Bill, Missy and the Doctor on the cover, with Adrian Lobb penning a piece about Bill with comments from Mackie, while Catherine Gee's piece with Moffat and Mackie appeared in *The Daily Telegraph*.

- ▶ '4 Days to Go!' A 51" introduction to *The Pilot* by Capaldi and Mackie was released on Tuesday 11 while in *Time Out* Ellie Walker-Arnott's interview with Mackie appeared. The Doctor and Bill graced the *Radio Times* cover which announced *New Who!*; four pages were devoted to Stephen Armstrong's *A girl named Bill* which covered his chat with Capaldi and Mackie in Cardiff during

March. Moffat went through the new episodes in *Where next?* and Patrick Mulkern made *The Pilot* the 'Pick of the Day' alongside a promotional shot of the Doctor and Bill in the TARDIS doorway, describing the episode as 'a fresh start... snappily directed by Lawrence Gough'. The programme billing was emphasised by a shot of the Doctor and Bill. In Canada, *Space* released a 2'35" video of Capaldi as part of *Doctor Who* Week for their magazine programme *InnerSpace*.

- ▶ '3 Days to Go!' Abigail Chandler's *How can smug, stale Doctor Who get back to its glory days?* appeared via *The Guardian* on Wednesday 12, declaring that Bill was 'the most human companion since Donna Noble'. On London's South Bank, a 3D illusion floor mural crafted by Joe Hill of 3D Joe & Max was constructed to show Daleks and Cybermen breaking through the pavement and at 9am, BBC One *Breakfast*'s Tim Muffett chatted to Steven Moffat across the resultant 'chasm'. Peter Capaldi and Pearl Mackie performed a photocall at the mural, then Capaldi recorded the second aftershow for *Doctor Who: The Fan Show* at the Marriott County Hall Hotel. *BBC News* in London covered the publicity event, and a 57" timelapse of the 10-day preparation period was released with a 30" look at the creation of the time-space rift. The BBC offered a 2'48" video of Matt Lucas and Pearl Mackie in the TARDIS, while CBBC's *Newsround* carried an interview with Mackie recorded on the press day. That evening, Pearl Mackie appeared live on *The One Show* from New Broadcasting

**Right:**  
Peter Capaldi  
and Pearl  
Mackie are the  
cover stars of  
*Radio Times*.







House at 7pm. Chatting to hosts Matt Baker and Angela Scanlon, Mackie quipped that the TARDIS ran on “space engine oil” (a reference to *The Pilot*) and an exclusive clip of the Doctor telling Nardole to run interference was shown. That evening at The London Studios, Peter Capaldi recorded an appearance on BBC One’s *The Graham Norton Show*. Because the show was due to air on Friday 14, the audience sang *Happy Birthday* to Capaldi. Bill entering the TARDIS for the first time was shown, and when Norton asked if the star had done his regeneration yet, Capaldi replied: “I have done the death of my character.”

- ▶ ‘2 Days to Go!’ On Thursday 13 April, the BBC released a 2’02” video of Capaldi, Mackie and Moffat discussing the Doctor/Bill relationship. Publicity continued on radio; critic Toby Earle reviewed *The Pilot* as very accessible on BBC Radio Manchester at 7.25am. At 7.55am, Mackie was interviewed by Richard Arnold on ITV’s *Good Morning Britain* in an item recorded on the press day. From 8.15am to 8.30am, Mackie chatted live with Scott Mills on *The Radio 1 Breakfast Show*,

commenting that she didn’t know if she would be continuing with the Doctor after Capaldi’s departure. She then joined Shaun Keavney on his Radio 6 Music show from 9.10am to 9.25am. From 10.45am to 10.50am, Mackie chatted to Ali Vowles on BBC Wiltshire’s *The Morning Show*, and was then heard from 12.15pm to 12.20pm speaking to Wynne Evans in a recorded item on BBC Radio Wales. Simultaneously, from 12.10pm to 12.30pm, Mackie answered listeners’ questions and discussed fandom on *Ace* for Radio 1Xtra. Another recorded chat with the new co-star was included on *The Janice Forsyth Show* from BBC Radio Scotland at 3.05pm. Knowing that Mackie was at New Broadcasting House, crowds had gathered by the time she appeared on Radio 2’s *Steve Wright in the Afternoon* from 4.15pm to 4.25pm. *Doctor Who Magazine* editor Tom Spilsbury discussed the new series with Dominic King on BBC Radio Kent at 5.30pm.

- ▶ ‘1 Day To Go!’ Pearl Mackie again featured on *Newsround* bulletins during Friday 14. New videos released by the BBC included Steven Moffat discussing the Doctor’s new opponents (1’20”) and a preview of Bill entering the TARDIS (1’08”) while *Doctor Who: The Fan Show* offered Christel Dee’s visit to Roath Lock (recorded Tuesday 11; 3’56”). That evening, *The Graham Norton Show* with Peter Capaldi aired at 10.30pm. Moffat’s 31” introduction to *The Pilot* was issued on Saturday 15 April while the Millennium team took part in an Easter Monster Day at the *Doctor Who Experience*.

**Left:**  
Running like  
a penguin.



# Broadcast

▶ “What Saturday nights were made for,” said the BBC One continuity announcer over a ‘Oneness’ channel ident of skaters from Southwark, “There’s someone we’d like you to meet.” Scheduled for a 50-minute slot from 7.20pm, *The Pilot* was preceded by the BBC’s ‘Pure Drama’ branding. Following the ‘Next Time’ throw-forward to *Smile* and then clips from the rest of the season (including John Simm’s Master) in a ‘Coming Soon’ montage, the placing of the following week’s episode in the same slot was then reiterated by the announcer over the closing credits, following which an alternative trailer for *Smile* aired. Peter Capaldi watched the episode at the home of Steven Moffat, while Pearl Mackie had been invited to see it at the home of a close friend who was celebrating her birthday that day.

▶ Running against the end of *Take Me Out* and the start of *Britain’s Got Talent* on ITV, *Doctor Who* attracted a good audience to place it inside the week’s top 10 shows, but lagged behind the top-rated talent show. However, *The Pilot* achieved double the audience of *Take Me Out*; it was the BBC’s top-rated show of the day, attracting more viewers than any of the 2015 series episodes.

▶ Available online from 8.10pm was the reformatted *Doctor Who: The Fan Show* (18’41”) in which Christel Dee chatted to Pearl Mackie and Steven Moffat,

and Luke Spillane gave a round-up of online items. A 1’23” BBC video demonstrated how Stephanie Hyam became the watery Heather Creature.

▶ During Saturday 15 April, the *Daily Mirror* ran Vicki Newman’s story claiming *Doctor Who*’s new leading man ‘has already joined the cast and could regenerate sooner than you think’. While bookies were offering odds on Tilda Swinton and Olivia Colman, the paper believed Kris Marshall – then leaving BBC One’s *Death in Paradise* – had been cast as Peter Capaldi’s successor with a ‘source’ commenting “Kris Marshall has already joined the cast and will regenerate at the end of this series.” The BBC replied: “No casting decisions have yet been made on series 11.”

▶ *The Pilot* was available in Australia via ABC’s iView after the UK transmission,

## Right:

The Doctor and Bill are propelled into danger.





screened in the Middle East via BBC First, and was broadcast at 9pm in the USA and Canada via BBC America and Space. While BBC America followed it with *Class*, Space scheduled two repeats of its *InnerSpace presents Doctor Who Special* from Thursday 22 October.

- ▶ In *The Daily Telegraph* on Sunday 16, Ben Lawrence described the episode as 'a reminder of how good *Doctor Who* can be when it tugs at the heartstrings'. Clair Woodward of the *Sunday Express* felt that *The Pilot* 'brought *Doctor Who*'s humanity back, after a long, chilly spell [and that] viewers will find the new partnership equally loveable'. Chris Hastings of *The Mail on Sunday* reported the reactions of feminist campaigner Julie Bindel who saw the episode as 'just taking two women and using the blueprint of sexist heterosexuality'. In the *Sunday Mirror*, Daniel Jackson felt it was 'a punchy first episode that's well paced'.

- ▶ A 1'29" video with Pearl Mackie recalling how Bill's costume for *The Pilot* was created was released on Sunday 16. In Australia, *Whovians* was recorded from noon at the studios on Harris Street Ultimo after the audience had been shown *The Pilot*. Rove McManus was joined by presenter Steven 'Bajo' O'Donnell and comedians Tegan Higginbotham (named after the Doctor's companion), Adam Richard and Geraldine Quinn. As well as discussing the episode, book club host Jennifer Byrne was the first ABC personality to audition as the next Doctor, a "shark attack"



warning was given in a local café (where the crew met Ian Cullen who had guested in *The Aztecs* [1964 – see Volume 2]) and famed horse trainer Gai Waterhouse (ie Gai Smith) recalled her appearance on *The Invasion of Time* [1978 – see Volume 28]. In addition to behind-the-scenes footage, *Smile* was previewed with the Doctor and Bill meeting a robot. *The Pilot* aired on ABC at 7.40pm, with *Whovians* following on ABC2. Via Sharmill Films, *The Pilot* was also shown in Australian cinemas on Sunday 16 and Monday 17, and in New Zealand on Sunday 16. These screenings included *Becoming the Companion* (13'54") in which Steven Moffat, Pearl Mackie, Peter Capaldi, Andy Pryor and Hayley Nebauer discussed Bill with narration from Ingrid Oliver who had played Osgood. *The Pilot* also kicked off the new series on Sunday 16 in Finland via YLT TV2 and Syfy in Latin America and Brazil.

- ▶ A 2'05" video on Monday 17 April saw Capaldi, Mackie and Moffat discussing

**Above:**  
Nardole comes  
across a human  
in the TARDIS.



## THE PILOT

STORY 265

Bill's reaction to the TARDIS' interior, while BBC America continued *Doctor Who Closer Look* with a 1'00" item about Bill with comments from the same trio. Space in Canada released another 2'21" video, *A Look at Season 10*, in which Capaldi, Mackie, Moffat and Minchin discussed the rest of the run of the 2017 series.

### Right:

Frowny Doctor.

► Fathom Events' US cinema screenings of *The Pilot* (with *Becoming the Companion* and the first episode of *Class*) took place at 7pm on Monday 17 and Wednesday 19. Prime premiered *The Pilot* in New Zealand on Monday 17, while DR3 later carried it in Denmark on Saturday 29 April.

► *The Pilot* was studied by contributors to Channel 4's *Gogglebox* whose reactions were shown on Friday 21 April; sisters Izzi and Ellie Warner jumped when Heather's hand emerged from the rock pool. *The Pilot* received a signed repeat on BBC Two at 4.10am on Saturday 22 April when it was seen by around 320,000 viewers.

► In the *Radio Times* for 29 April-5 May 2017, the *Feedback* section covered the episode under the title *Top of the Bill*. Ryan Pollard of Marsden commented



on 'a solid opening episode' which he saw as 'Pearl Mackie's hour' demonstrating Bill's 'charm and likeability' while Samya and Peter Cook of Sudbury felt that the 'engaging opening episode' dealt with 'serious issues' and Denis Oglesby of Bingley had recognised Susan in the photo on the Doctor's desk.

► Three deleted scenes (*The Doctor's Song for Bill and Heather*, *I Forget* and *Nardole Loses His Head*) were aired by BBC America as part of its *Doctor Who* Finale Day line-up on Saturday 1 July. In *Doctor Who Magazine*, Graham Kibble-White commented that 'rather than winding down, the show is winding up the mechanism... as it takes back Saturdays once again'.

### ORIGINAL TRANSMISSION

| EPISODE          | DATE                   | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|------------------|------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>The Pilot</b> | Saturday 15 April 2017 | 7.20pm-8.10pm | BBC One | 49'42"   | 6.68M (10th)       | 83                 |

### REPEAT TRANSMISSION

|                  |                        |                            |         |        |           |   |
|------------------|------------------------|----------------------------|---------|--------|-----------|---|
| <b>The Pilot</b> | Saturday 22 April 2017 | 4.10am-5.00am <sup>1</sup> | BBC Two | 49'42" | 0.32M (-) | - |
|------------------|------------------------|----------------------------|---------|--------|-----------|---|

<sup>1</sup> Signed repeat



# Merchandise

**T**he *Pilot* was released on BBC Worldwide's DVD/Blu-ray *Doctor Who – Series 10: Part One* on Monday 29 May 2017. This release also included the 3'01" item *Inside Look – The Pilot* which included behind-the-scenes material and comments from Steven Moffat, Peter Capaldi and Pearl Mackie.

*The Pilot* subsequently appeared as part of *Doctor Who: The Complete Series 10* released on DVD and Blu-ray by BBC Worldwide on Monday 13 November 2017; the bonus material included a commentary by Pearl Mackie and Steven Moffat, the *Inside Look, Becoming the Companion*, the aftershow edition of *Doctor Who: The Fan Show*, three deleted scenes, and also *Out of this World*, a 10'20" featurette in which

Ingrid Oliver took a look at the role of the companion. A Blu-ray Steelbook edition of this set, with artwork by Alice X Zhang was exclusively available through Amazon.

In the summer of 2018, B&M released a Twelfth Doctor Collector's Set of 5.5" action figures. The set included a figure Bill Potts as she appeared in *The Pilot*, along with figures of Missy and the Twelfth Doctor. ■



**Above:** B&M figures of Missy, the Doctor and Bill.



**Left:** Behind the scenes on the DVD/Blu-ray extras.



**Far left:** The cover art for the *Doctor Who: Series 10: Part One* DVD/Blu-ray.



# Cast and credits

## CAST

**Peter Capaldi** ..... The Doctor  
**Pearl Mackie** ..... Bill<sup>1</sup>  
 and  
**Matt Lucas** ..... Nardole  
 with  
**Jennifer Hennessy** ..... Moira  
**Stephanie Hyam** ..... Heather  
**Nicholas Briggs** ..... Voice of the Daleks

<sup>1</sup> Credited in listings magazines as Bill Potts

## UNCREDITED

**Jack Majeed, Folasade Ariyibi** .....  
 ..... Bar Staff/Students  
**Taylor Barrington, Cheyenne Barbara,**  
**Joanna Cooney** ..... Heather's Friends/Students  
**Ollie Douglas, Jessica Moses, Robert Penny,**  
**Aliyah Harfoot** ..... Bill's Friends/Students  
**Bethan** ..... Pretty Girl

**Below:**  
 Soaking  
 Heather  
 actress  
 Stephanie  
 Hyam.



**Ainsleigh Barber, Makeba Nicholls,**  
**Thomas Austin, Christopher Morrison,**  
**Aisha Kigwalilo, Liam Casey, Helena**  
**Dennis, Thubelihle Moyo, Rhys Mumford,**  
**Reece Vancheri, Megan Lewis, Ryan Ball,**  
**Emily Davies, Maxwell Howells, Nathan**  
**Pennant-Jones, Kelly Link, Garen Price,**  
**Harry Cooke, Joseph Slocombe, Siobhan**  
**Coates, Tirion Healy, Ollie Gough, Katie**  
**Wong, Robin Harper, Jack Davies, Rebekah**  
**Price, Frances Asare-Lawrence, Conor Finn,**  
**Stephanie Daly, Andrea D'Acunzo, Maria**  
**Vittoria, Laura Blakemore, Kasey Evans,**  
**Dan Austin, Joe Walsh, Justine Challis,**  
**Bethan Phillips, Jonathan Burchill, Taylor**  
**Gregory, Callum Low, Mike Orton, Caroline**  
**Lie, Dimple Lingayat, Pusontle Sebetlela,**  
**Joshua Price, Wen En Tiang, Tavershima**  
**Amase, Pippa Thompson, Rose Bonadio,**  
**Hannah Garfield, Sarita Sanyang, Michael**  
**Lockwood, Ian Crosby, Dennis Shashere,**  
**Hiba Ahmed, Sabina Khan, Rachit Agrawal,**  
**Michael Leitch, Lynsay Ewart, Aidan**  
**Cammies, Katya Moses, Agata Dymarska,**  
**Oliver Banks, Yuanlu Tang, Alexander**  
**Peters, Aysha Haththotuwegama, Jeevitha**  
**Vetrivelan, Laura Brooks, Sinead Morrison,**  
**Oleg Bulatov, Tiffany Thoong, Yue Guan,**  
**Emmanuella Carzim** ..... Students  
**Charlie Morton, Henry Russell, Sheetal**  
**Varsani, Melissa Azombo, Conor Clarke**  
**McGrath, Robert Cochrane, James Briggs,**  
**Sammi Scott, Emma Charnley, Laurie-Ann**  
**Kemlo, Eric Aydin-Barberini, Sophie Moore,**  
**Ben Rimell, Rebecca Foster, Joshua Masini,**  
**Ozzy Diakiesse, Jason Powell, Melanie Jean,**  
**Mali Davies, Saran Davies, Nicola Pye** .....  
 ..... Students/Passers-by  
**Paul Jones, Navlin Velani, Mark Snowden,**  
**Shianne De Klerk** ..... Kitchen Staff



**Above:**

Capturing a close-up of Peter Capaldi in the TARDIS.

**Dee Hoggett, Leonora Innocent, Kim Brown, Sean Magee** ..... Canteen Staff  
**Hannah Williams** ..... Cashier  
**Narinder Metters, Stuart Watkins** ..... Tutors  
**Faith Downie** ..... Pretty Girl  
**Fayth Violetta** ..... Heather's Friend  
**Rosie Douglas** ..... Bill's Mum  
**Samantha Longville** ..... Double for Heather  
**Brooke Furlong, Alfie Evans** ..... Children  
**Finn Elmhirst Clispon, Rachel Husband, Willow De La Roche, Travis Booth-Millard, Bi Wen Tutssel, Francesca Garcia, Karen Stanley, Josh Whitton, Kathryn Turner, Michael Ball, Donna Males, Sian Mathias, Lily Kenimer, Francesca Barbieri, Ryan Walsh, Tanya Ong, Chris Brown** ..... Passers-by  
**Jason Efthimidias** ..... Barman  
**Kelly Oshea, Camilla Baker** ..... Bar Girls  
**William Moore, Sylvia Hawkins, Kate Jones, Lucy Mancey, Chetna Upadhyay, Robert Zevallos, Peter Reynolds, Ryan Phillips, Adina Groza, Jayesh Hari, Arek Murawski, Ali Faramarz, Marnie Delry-Buelles, Kelsie Reardon, John Britton, Jack Anderson, Charlie Kynaston, Tamina Ali, Garry George, Jo Langhelt** ..... Punters

**Angus Brown, Marina Baibara, Arron Chiplin, Chester Durrant, Victoria Thomas, Simon Carew** ..... Movellans  
**Troy Kenchington** ..... Stunt Movellan  
**Jon Davey, Andrew Cross** ..... Daleks

**CREDITS**

Written by Steven Moffat  
 Produced by Peter Bennett  
 [uncredited: Nikki Wilson]  
 Directed by Lawrence Gough  
 Stunt Coordinator: Andy Merchant  
 Stunt Performer: Troy Kenchington  
 1st Assistant Director: Seth Adams, Fletcher Rodley  
 2nd Assistant Director: James DeHaviland  
 3rd Assistant Director: Christopher J Thomas  
 Assistant Directors: Rhun Ilewelyn, Lauren Pate  
 [uncredited: James King, Paul Rubery, Anwar Fayrouz, Rosie Brown, Charlie Campbell]  
 Unit Drivers: Sean Evans, Kyle Davies  
 [uncredited: Tony Ashdown, Jolyon Davey, John Bush, Tony McCormack, Rob Ellingford, Ali, Nick, Paul Watkins, Kevin Tucker, Darren Davis, Montile Jalile]  
 Location Manager: Iwan Roberts  
 Unit Manager: Nick Clark



Production Manager: Medyr Llewelyn  
[uncredited: Adam Knopf]  
Production Coordinator: Sandra Cosfeld  
Assistant Production Coordinator: Nicola Chance  
Production Assistants: Virginia Bonet, Jamie Shaw  
Assistant Accountant: Justine Wooff  
Art Department Accountant: Alison Harvey  
Script Supervisor: Nicki Coles  
Script Executive: Lindsey Alford  
Script Editor: Nick Lambon  
Assistant Script Editor: Emma Genders  
Camera Operator: Mark McQuoid  
[Steadicam: Dave Morgan, Alf Tramontin; B unit:  
Martin Stephens]  
Focus Pullers: Jonathan Vidgen, Ilaria Fulvio,  
Elhein De Wet  
Camera Assistants: Gethin Williams, Drew Marsden,  
Dan Patounas  
Grip: John Robinson [uncredited: Bobby Williams,  
Martyn Jones]  
Assistant Grip: Sean Cronin  
Sound Maintenance Engineers: Tam Shoring,  
Christopher Goding, Shaun Farbon  
[uncredited: Johnny White]  
Gaffers: Mark Hutchings, Andy Gardiner  
Best Boy: Gawain Nash  
Electricians: Gareth Sheldon, Bob Milton,  
Sion Davies [uncredited: Simon Brentnall]  
Supervising Art Director: Henry Jaworski  
Art Director: Tim Overson  
Standby Art Director: Christina Tom  
Set Decorator: Adrian Anscombe  
Production Buyer: Sarah Frere  
Prop Buyers: Jen Saguaro, Jo Pearce  
Draughtpersons: Kartik Nagar, Julia Jones  
Storyboard Artist: Adam Pescott  
Props Chargehand: Paul Smith  
Standby Props: Matt Ireland, Jonathan Barclay  
Prop Hands: Scott Howe, Nigel Magni, Matt Watts  
Storeman: Jamie Southcott  
Concept Artist: Darren Fereday  
Graphic Artist: Matt Clark  
Graphics Assistant: Jack Bowes  
Standby Carpenter: Paul Jones  
Rigging: Shadow Scaffolding

Standby Rigger: Colin Toms  
Practical Electricians: Christian Davies, Austin Curtis  
Props Driver: Gareth Fox  
Construction Manager: Terry Horle  
Construction Chargehand: Dean Tucker  
Chargehand Carpenter: John Sinnott  
Carpenters: Tim Burke, Keith Richards, Matt Ferry,  
Campbell Frazer, Chris Daniels, Joe Painter,  
George Rees, Alan Jones, Dan Berrow,  
Mike Venables  
Construction Driver: Jonathan Tylke  
Construction Labourer: Jason Tylke  
Head Scenic Artist: Clive Clarke  
Painters: Steve Nelms, John Nelms, Paul Murray,  
Debby McShane  
Assistant Costume Designer: Zoe Howerska  
Costume Supervisor: Kat Willis  
Costume Assistants: Rebecca Cunningham,  
Leila Headon, Jenny Tindle  
[uncredited: Lucy Heather, Sara Morgan]  
Make-up Supervisor: James Spinks  
Make-up Artists: Megan Bowes, Lolly Goodship  
[uncredited: Sara Angharad]  
Unit Medic: Glyn Evans  
Casting Associate: Ri McDaid-Wren  
Casting Assistant: Louis Constantine  
Business Affairs Executive: Carol Griggs

**Right:**  
Camera-ready  
Pearl Mackie.





Assistant Editors: Becky Trotman, David Davies  
 Post Production Coordinator: Hannah Jones  
 VFX Editor: Dan Rawlings  
 Dubbing Mixer: Mark Ferda  
 ADR Editor: Matthew Cox  
 Dialogue Editor: Darran Clement  
 Effects Editor: Harry Barnes  
 Foley Editor: Simon Clement  
 Foley Artist: Meltem Baytok  
 Titles: BBC Wales Graphics  
 Title Concept: Billy Hanshaw  
 Online Editors: Geraint Pari Huws, Mark Hardyman  
 Assistant Online Editor: Christine Kelly  
 Colourist: Gareth Spensley  
 Music Conducted & Orchestrated By Alastair King  
 Music Mixed By Jake Jackson  
 Music Recorded By Gerry O'Riordan  
 Music Score Assistant: Jack Sugden  
 Original Theme Music: Ron Grainer  
 Daleks created by Terry Nation  
 Casting Director: Andy Pryor CDG  
 Head of Production: Gordon Ronald  
 Production Executive: Tracie Simpson  
 Post Production Supervisor: Samantha Price  
 Production Accountant: Simon Wheeler  
 Sound Recordist: Deian Llŷr Humphreys  
 [uncredited: Christian Joyce]  
 Costume Designer: Hayley Nebauer  
 Make-up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: Milk, BBC Wales VFX  
 Special Effects: Real SFX  
 Special Creature Effects & Prosthetics:  
 Millennium FX  
 Editor: Will Oswald  
 Production Designer: Michael Pickwood  
 Director of Photography: Ashley Rowe  
 [B unit: Martin Stephens]  
 Line Producer: Steffan Morris  
 Executive Producers: Steven Moffat, Brian Minchin  
 BBC Studios  
 Cymru Wales  
 bbc.co.uk/doctorwho  
 © BBC MMXVII  
 albert+ sustainable production



## FRIEND FROM THE FUTURE UNCREDITED CREW

Written by Steven Moffat  
 Produced by Peter Bennett  
 Directed by Lawrence Gough  
 1st Assistant Director: Steffan Morris  
 3rd Assistant Director: Gareth Webb  
 Assistant Directors: Alice Evans, Lauren Pate  
 Unit Drivers: Paul Watkins, Jo Davey  
 Camera Operator: Ashley Rowe  
 Focus Pullers: Ilaria Fulvio  
 Camera Assistants: Tom Rowe  
 Grip: Ryan Jarrman  
 Assistant Grip: Luke Oliver  
 Sound Maintenance Engineer: Christopher Goding  
 Gaffers: Mark Hutchings  
 Best Boy: Andy Gardiner  
 Electrician: Adam Vernon  
 Supervising Art Director: Paul Cowell  
 Production Executive: Tracie Simpson  
 Sound Recordist: Deian Llŷr Humphreys  
 Costume Designer: Hayley Nebauer  
 Make-up Designer: Barbara Southcott  
 Special Effects: Real SFX  
 Production Designer: Michael Pickwood  
 Director of Photography: Ashley Rowe  
 Line Producer: Steffan Morris  
 Executive Producers: Steven Moffat,  
 Brian Minchin

**Above:**  
 Setting up for  
 a lecture  
 theatre scene.



# Profile

## PEARL MACKIE

Bill Potts

**P**earl Mackie's grandfather was TV dramatist and producer Philip Mackie, whose works included the award-winning *The Naked Civil Servant* (1975), starring John Hurt. Sadly Pearl never met her grandfather, who died in December 1985. He always warned his four daughters not to become actresses.

Daughter Susan (Suzy) gave birth to only child Pearl Olive Mackie on 19 May 1987; Pearl's father was a Londoner from a West Indian background. Suzy had helped found feminist art collective See Red in 1974, later taking up community health work. Pearl grew up in Tulse Hill, south of Brixton, among what she later called a "very liberal, open-minded family".

Her stage debut came aged 10, playing Nancy in a school production of musical *Oliver!*. Her mother took her to the London Palladium production that year, where seeing Sonia Swaby in the same role proved inspirational. "There was a mixed-race actress playing Nancy," Mackie told *The Big Issue*'s Adrian Lobb in 2017. "I was playing Nancy at the time at school in a borrowed skirt on a tiny stage. Seeing her playing the same role was really powerful. I thought, 'Maybe I can do that.'"

Hoping to attend the Brit School, Mackie's mother insisted on an academic education. At Burntwood girls' school, Tooting, Pearl found opportunities to act and played Lady Macbeth at 15.

She studied for a drama degree at Bristol University, where stage appearances

included *Romeo and Juliet* and *Never Noon Nights* (2005/6). Her mother's educational requirements now satisfied, Pearl took a two-year drama foundation course at Bristol Old Vic Theatre School, finding roles including Adriana in *The Comedy of Errors* (2010, Circomedia, Bristol), Tituba in *The Crucible* (2010, Theatre Royal, Bristol), Helena in *A Midsummer Night's Dream* and Fairy Bowbells in *Dick Whittington*.

Graduating in 2010, she returned to live with mum and find London stage work, while working as an usher at London's Old Vic.

Tutoring with children's theatre workshop group Troupers, her CV prophetically read: "Her experiences have inspired a vibrant optimism whilst also teaching her a level of realism that keeps her feet on the ground although her dreams may be among the stars."

Musically talented, with dance experience in ballet, jazz and tap, she gigged as a backing singer with folk-infused rock band Freddie and the Hoares from 2011-13.

One of her first professional acting experiences came in *Ma Kelly Goes to the Games* for the Attic Theatre Company,

### Right:

Pearl Mackie as Bill Potts in a scene with Michelle Gomez (Missy) and Matt Lucas (Nardole).





touring London community centres in 2011. Stage work followed in *Blue Blood* (2011, Riverside Studios), *Only Human* (2012, Theatre 503), *Home* (2012, Last Refuge), *Crystal Springs* (2014, Park Theatre), *Obama-ology* (2014, Finborough Theatre), *Shakespeare in Shoreditch: Disnatured* (2014, RIFT Theatre), *Hello Kind World* (2014, Drayton Arms), *The Helen Project* (2015, Face to Face Festival) and *A Mad World, My Masters* (2015 tour including London Barbican).

Though theatre was her focus, she played a front-of-house girl in movie *Svengali* (2013), featured in short film *Date Aid* (2016) and fleetingly appeared in the promo video for Years and Years single *Real*, released in February 2014.

A sole TV appearance came on daytime soap *Doctors*, in the episode *Love Is Blind* (aired 20 February 2014), as lesbian character Anne-Marie Frasier.

Spending a year with the National Theatre production of *The Curious Incident of the Dog in the Night-Time* at the Gielgud Theatre during 2015/16, she took parts as Punk Girl, Information Lady and No 40.

When the *Doctor Who* production team came to replace Jenna Coleman's Clara Oswald, they were mindful of recent comments by comedian Lenny Henry that he "rarely saw a black face" in BBC dramas.

Although the show had previously included prominent BAME characters including Mickey and Martha, as Steven Moffat explained to *Doctor Who Magazine*: "We decided that the new companion was going to be non-white and that was an absolute decision because we need to do better on that. Young people watching the show have to know they have a place in the future."

Mackie discussed diversity issues with *Doctor Who Magazine*'s Benjamin Cook in May 2017: "I remember being a





mixed-race kid with an afro who *didn't* see anyone that looked like her on TV. So it's amazing that *Doctor Who* is doing this. It's sort of one small step. As Steven [Moffat] has said a couple of times, we're not looking for praise. There should be much more diversity in mainstream TV."

Auditions for Clara's replacement were shrouded in customary secrecy, initially referred to as being for 'Meantown', an anagram of 'Woman Ten', referring to the revived show's tenth series.

Still onstage in *The Curious Incident of the Dog in the Night-Time* when she auditioned, Mackie was sent three short script sequences; what became a minisode script, her first meeting with the Doctor and her first sight of the TARDIS. She practised these into the FaceTime camera on her laptop while backstage at the Gielgud.

Casting director Andy Pryor saw almost 70 actresses on a first round of auditions, whittling this down to a shortlist of 20 to present to Moffat and Brian Minchin. Half a dozen were recalled for second auditions alongside Peter Capaldi, held at London's Soho Hotel.

Andy Pryor recalled this audition to Benjamin Cook: "[Pearl] was the one who played off Peter in the most interesting and exciting way. You could see Peter's excitement. He came to life. He was really responsive to Pearl. They had a chemistry." Pryor added; "From the word go, she made the part her own. She found things in the part that none of us had envisaged, and she made Bill a rounded person."

Mackie soon learned she had got the part, via a breakfast time phone call from her agent. Before her casting was announced, Peter Capaldi took the opportunity to see Mackie in *The Curious Incident of the Dog in the Night-Time* on 7 April 2016. Subsequently press-ganged into a backstage photo op with the cast, he



was forced to pretend he didn't know who Mackie was, lest the secret get out.

Mackie and Bill were finally very publicly announced on Saturday 23 April 2016 during half time in live FA Cup football coverage of Everton v Manchester United, when over five million BBC One viewers watched a minisode *Friend from the Future*. Shot over three hours on 13 April, elements would later be loosely reworked into events of *The Pilot*.

A simultaneous press release saw Mackie say: "I'm incredibly excited to be joining the *Doctor Who* family. It's such an extraordinary British institution, I couldn't be prouder to call the TARDIS my home." She also told BBC online journalists that she hoped Bill would "bring a bit of attitude into the TARDIS maybe?"

Her first readthrough for the series was on 14 June 2016, with filming beginning the following week. A break for a North American promotional tour in October 2016 included an appearance at the New York Comic Con, held in Madison Square Garden in front of 4,500 fans.

Bill would be one of *Doctor Who*'s first gay companions, following in the footsteps

**Right:**  
Pearl Mackie  
being  
interviewed  
on Radio 1.



of the pansexual Captain Jack Harkness. At the series launch, *The Guardian* asked Mackie about the character's gay status: "It shouldn't be a big deal in the 21st century," she replied. "It's about time, isn't it?"

By December 2017 she would reflect to *The Guardian*'s Chloe Hamilton: "It was just part of who she was, and not the most interesting part. For people to see a mixed-race woman, a woman of colour, being completely comfortable with being a lesbian on a global primetime series is phenomenally important."

She added: "People have come up to me and said that watching Bill helped them come out to their families. I didn't anticipate that it would ever have that kind of impact."

Bill's everyday ordinariness marked Moffat's conscious shift from the 'regal' and capable Clara. As Mackie explained to Ben Cook: "Bill is very inquisitive, but she's also very, very real and very human, so she does ask those kinds of questions – about him having two hearts, and where the toilet is in the TARDIS... She brings a really fresh, new energy to the show."

After a London South Bank photo opportunity on Wednesday 12 April 2017, Mackie's full début came with the 2017 series opener *The Pilot* on Saturday 15 April.

Bill remained at the Doctor's side throughout the season until her shooting and subsequent Cyber-conversion in *World Enough and Time/The Doctor Falls* [2017 – see Volume 89], before being restored [not resurrected] by 'Heather' the intelligent 'space engine oil' from *The Pilot*.

Mackie attended The Finale Countdown, a proms concert from the Wales Millennium Centre webcast after *World Enough and Time* on 24 June 2017, undergoing a Q&A alongside Steven Moffat.

Although Bill duly departed the following week with *The Doctor Falls*, broadcast 1 July

2017, Mackie was already busy shooting upcoming Capaldi swansong *Twice Upon a Time* [2017 – see Volume 89]. Having found his draft scripts lacked a companion voice, Steven Moffat had texted Mackie to ask if she would return for the Christmas Special. Bill's revival was officially revealed in a trailer premiered at the San Diego Comic-Con on 23 July 2017.

Making *Twice Upon a Time*, Mackie reflected on her experience: "Luckily, it seems to have gone down really well, and I can only be happy about that," she said to Ben Cook of the positive reception. "This has been the first really big job that I've had," she added, "so even if it weren't something as seminal as *Doctor Who*, it'd be something that I'd always take with me. I'll never forget it."

After leaving *Doctor Who*, Mackie played Lulu in *The Birthday Party* at The Harold Pinter Theatre from January to April 2018, guested on Frank Skinner's *Room 101* (broadcast 12 January 2018) and read two episodes of CBeebies' *Bedtime Story* over Christmas 2017/18. In 2018 prominent TV work came in US drama *Gods of Medicine*. ■

**Below:**  
With Radio 2  
DJ Jo Whalley.





# Index

Page numbers in *italic> type refer to pictures.*

100,000 BC.....58, 62, 66, 82  
2017 Series.....58, 59-62, 63

## A

Ace.....4  
Adams, Douglas.....42  
Adric.....4  
*Aftershow*.....108, 110, 115  
*Andrew Marr Show, The* (BBC One).....44, 46  
Anev, Boyan.....36  
*Angels Take Manhattan, The*.....9, 14, 16  
Ashildr.....62  
*Asylum of the Daleks*.....77, 96, 105  
*Aztecs, The*.....113

## B

Baby Jennifer.....14, 15, 19, 21,  
23, 28, 29, 44, 57  
*Bad Wolf*.....30  
Baker, Tom.....72, 76  
Barber, Francis.....44  
Barber, Murray.....45  
Batman.....9, 13, 14, 16,  
22, 27, 29, 30, 32  
Bazalgette, Ed.....14, 17, 22, 26, 27,  
29, 30, 49, 57, 79  
BBC America.....42, 49, 57,  
76, 106, 113, 114  
*BBC Breakfast* (BBC One).....47, 110  
BBC Interactive.....24, 29, 30,  
32, 34, 35, 90, 91  
*BBC News*.....108, 110  
BBC Roath Lock.....22, 24, 28, 29,  
33, 34, 44, 76, 77, 79,  
85, 92, 94, 96, 97, 106,  
108, 111  
BBC website.....14, 73  
*Beast Below, The*.....33, 61  
*Before the Flood*.....30, 76, 82, 90  
Bennett, Peter.....14, 76, 77, 109  
Bennett-Snewin, Jocelyn.....26, 28, 31  
Benton, Sergeant.....86  
*Big Bang, The*.....105  
*Big Issue, The*.....110, 120  
Bluett, Charlie.....28  
*Boom Town*.....90, 91  
Briggs, Nicholas.....105

Brock.....10, 11, 15, 16, 17,  
18, 19, 21, 23, 24, 26, 27,  
28, 32, 33, 36, 38

## C

Capaldi, Peter.....8, 9, 13, 17, 19,  
22, 24, 26, 27, 28, 30, 31, 32,  
33, 34, 35, 36, 40, 41, 42, 43,  
44, 45, 46, 47, 48, 49, 50, 58,  
63, 70, 74, 75, 76, 77, 78, 79, 81,  
82, 85, 86, 89, 91, 92, 93, 94, 95,  
96, 106, 108, 109, 110, 111, 112,  
113, 114, 115, 117, 122, 123  
Chatwin, Justin.....20, 22, 23, 27, 28,  
29, 30, 32, 33, 34, 35, 41, 44,  
45, 46, 49, 50, 53, 56-57  
Chesterton, Ian.....4  
Chibnall, Chris.....70, 72, 74  
*Children in Need*.....32, 42  
*Chris Evans Breakfast Show, The* (Radio 2).....47  
*Christmas Invasion, The*.....34, 50  
*Class* (BBC Three).....14, 29, 31, 76, 79,  
94, 106, 113, 114  
Coleman, Jenna.....85, 86, 89, 121  
Coles, Nicki.....53  
Collins, Mike.....74  
commentaries.....115  
Cook, Benjamin.....28, 45, 109, 121, 122, 123  
*Coupling*.....29  
Cross, Andrew.....96  
*Curse of Peladon, The*.....61  
*Curse of the Black Spot, The*.....60  
Cybermen.....61, 62, 66, 110

## D

*Dæmons, The*.....47  
*Daily Mirror*.....109, 112  
*Daily Star*.....109  
*Daily Telegraph, The*.....48, 77, 110, 113  
*Dalek Invasion of Earth, The*.....82  
*Dalek*.....95  
*Daleks in Manhattan*.....30  
Daleks.....30, 42, 43, 50, 66,  
69, 73, 76, 77, 78, 79, 84, 85,  
86, 95, 96, 98, 105, 108, 110  
*Dark Water*.....27, 95  
Davey, Jon.....77, 96  
Davies, Russell T.....58, 78  
Davros.....73  
*Day of the Doctor, The*.....27, 73, 92, 94  
*Day of the Moon*.....17, 26  
de Jong, Niki.....32  
*Death in Heaven*.....27, 95  
Dee, Christel.....22, 34, 45, 74, 78, 108, 111, 112  
*Destiny of the Daleks*.....61, 79  
*Doctor Dances, The*.....60, 91  
*Doctor Falls, The*.....59, 66, 123



|   |  |
|---|--|
| <i>Doctor Who: Closer Look</i> (BBC America)..... | 49, 114  |
| <i>Doctor Who Experience</i> , the.....           | 85, 95, 111  |
| <i>Doctor Who Extra</i> .....                     | 49, 51, 73   |
| <i>Doctor Who Festival</i> .....                  | 72   |
| <i>Doctor Who Magazine</i> .....                  | 13, 17, 19, 28,<br>45, 50, 51, 72, 79, 85,<br>109, 111, 114, 121 |
| <i>Doctor Who Sneak Peak</i> (BBC America).....   | 42   |
| <i>Doctor Who TV Movie</i> .....                  | 90   |
| <i>Doctor Who: The Fan Show</i> .....             | 22, 27, 34,<br>44, 45, 48, 74, 78, 108,<br>110, 111, 112, 115    |
| <i>Doctor's Wife, The</i> .....                   | 98   |
| Douglas, Rosie.....                               | 92   |
| DVD Extras.....                                   | 51, 73, 115  |

## E

|                                      |                                   |
|--------------------------------------|-----------------------------------|
| <i>Eaters of Light, The</i> .....    | 17, 36, 40, 59, 60, 106           |
| Edun, Adetomiwa 'Tomiwa'.....        | 23, 26, 33, 41,<br>44, 46, 47, 49 |
| <i>Eleventh Hour, The</i> .....      | 105                               |
| Emery, Hope and Willow.....          | 29                                |
| <i>Empress of Mars, The</i> .....    | 59, 61                            |
| <i>Empty Child, The</i> .....        | 60, 91                            |
| <i>End of the World, The</i> .....   | 94                                |
| <i>End of Time, The</i> .....        | 34                                |
| Evans, Glyn.....                     | 36                                |
| Evans, Phoebe and Raya.....          | 28, 30                            |
| <i>Evening Standard</i> .....        | 85                                |
| <i>Evolution of the Daleks</i> ..... | 30                                |
| <i>Extremis</i> .....                | 44, 59                            |

## F

|                                    |  |
|------------------------------------|--|
| <i>Fires of Pompeii, The</i> ..... | 94   |
| <i>Five Doctors, The</i> .....     | 82   |
| Fletcher, Lucy.....                | 6, 9, 10, 11, 13, 15,<br>16, 17, 18, 19, 21, 22, 23, 24,<br>26, 27, 28, 29, 30, 31, 32, 33,<br>34, 35, 38, 39, 40, 42, 43, 44,<br>45, 46, 49, 55 |
| Ford, Carole Ann.....              | 90   |
| Foreman, Susan.....                | 4, 66, 82, 90  |
| <i>Forest of the Dead</i> .....    | 61, 82   |

## G

|   |  |
|---|--|
| Gatiss, Mark.....                       | 63, 73, 75, 78, 79, 105, 109   |
| <i>Genesis of the Daleks</i> .....      | 33   |
| Ghost, the.....                         | 6, 9, 10, 11, 12, 16, 18,<br>19, 21, 22, 23, 24, 25, 26, 27,<br>28, 29, 30, 31, 32, 33, 34, 35,<br>36, 38, 39, 40, 42, 43, 44, 46,<br>47, 49, 50, 51, 55, 56 |
| <i>Girl in the Fireplace, The</i> ..... | 47   |
| <i>Girl Who Died, The</i> .....         | 14   |
| Gold, Murray.....                       | 40, 105  |
| Gomez, Michelle.....                    | 85, 120  |

|   |   |
|---|---|
| <i>Good Morning Britain</i> (ITV1).....       | 111   |
| Gorton, Neill.....                            | 75  |
| Gough, Lawrence.....                          | 76, 77, 87, 88, 89,<br>90, 94, 95, 96, 98, 108, 110   |
| <i>Graham Norton Show, The</i> (BBC One)..... | 111   |
| Grant.....                                    | 10, 11, 14, 15, 17, 18,<br>19, 20, 21, 22, 23, 27, 28, 29,<br>30, 31, 32, 33, 34, 35, 36, 37,<br>38, 39, 40, 43, 46, 56, 57, 62, 82 |
| Grant, Jo.....                                | 4   |
| <i>Gridlock</i> .....                         | 86  |
| <i>Guardian, The</i> .....                    | 49, 110, 123  |

## H

|  |  |
|--|--|
| Hargreaves, Danny.....                   | 28, 77, 90   |
| Hargreaves, Freya.....                   | 26, 31   |
| Harkness, Captain Jack.....              | 123  |
| Harmony Shoal Corporation.....           | 10, 11, 15, 16,<br>17, 18-19, 21, 23, 24, 26,<br>27, 28, 30, 31, 38, 39, 40  |
| Harness, Peter.....                      | 73   |
| Hartnell, William.....                   | 80, 85   |
| Heather.....                             | 66, 68, 69, 80, 82, 83,<br>84, 85, 86, 87, 88, 91, 92, 94,<br>95, 96, 97, 98, 99, 100, 101, 103,<br>104, 105, 112, 114, 116, 123 |
| <i>Hell Bent</i> .....                   | 72, 74, 77   |
| Hennessy, Jennifer.....                  | 86   |
| Heriot, Zoe.....                         | 4  |
| Hoffman, Logan.....                      | 30, 31, 32, 33, 34, 41   |
| Huffle, Mr.....                          | 18, 23, 26, 29, 31, 39   |
| Hurt, John.....                          | 120  |
| <i>Husbands of River Song, The</i> ..... | 8, 9, 14, 17,<br>18, 19, 21, 22, 28, 30, 72, 79, 92  |
| Hyam, Stephanie.....                     | 86, 87, 88, 90, 91, 94, 95,<br>97, 108, 112, 116   |

## I

|  |        |
|--|--------|
| <i>Ice Warriors</i> .....              | 61     |
| <i>Impossible Astronaut, The</i> ..... | 17, 26 |
| <i>Inferno</i> .....                   | 9      |
| <i>Into the Dalek</i> .....            | 77     |
| <i>Invasion of Time, The</i> .....     | 113    |
| <i>Invasion, The</i> .....             | 32     |

## J

|                            |                |
|----------------------------|----------------|
| Jackson, Ben.....          | 4              |
| Jones, Martha.....         | 4              |
| <i>Journey's End</i> ..... | 32, 85         |
| Jovanka, Tegan.....        | 4              |
| Jovanovic, Aleksandar..... | 23, 28, 41, 53 |

## K

|                    |            |
|--------------------|------------|
| Katarina.....      | 4          |
| Keane, Robbie..... | 28, 33, 34 |



Kenchington, Troy ..... 32, 33, 96  
 Kent, Clark ..... 13, 14, 15, 17, 35, 36, 37  
 Kibble-White, Graham ..... 50, 114  
*Kill the Moon* ..... 61  
 Kingston, Alex ..... 90  
*Knock Knock* ..... 26, 59, 60, 97, 106

## L

Lane, Lois ..... 13, 15, 17, 19, 35, 37  
*Last Christmas* ..... 34  
 Lawrence, Claire ..... 33, 34  
 Layfield, Crispin ..... 30, 32, 33, 34, 35  
 Lea, Derek ..... 24  
 Leela ..... 4  
*Lie of the Land, The* ..... 59, 108  
 Location Filming ..... 26, 92  
   Cardiff University ..... 91  
   Clwb Ifor Bach, Womanby Street, Cardiff ..... 95  
   High Street, Cardiff ..... 92  
   Nu Boyana Film Studios, Sofia, Bulgaria ..... 35, 36  
   Reardon Smith Lecture Theatre, National Museum  
     of Wales ..... 95  
   Royal Welsh College of Music & Drama,  
     Cathays Park ..... 26, 28  
   Taffs Well Quarry, Morganstown ..... 94  
   The Lookout Café, World of Boats, Cardiff ..... 92  
*Lodger, The* ..... 30  
 Lorente, Daniel ..... 31  
*Lorraine* (ITV1) ..... 74  
 Lucas, Matt ..... 14, 17, 22, 26, 28,  
   29, 30, 31, 32, 36, 40, 41, 43,  
   45, 46, 47, 48, 54, 58, 63, 79,  
   86, 87, 92, 94, 96, 106, 108,  
   109, 110, 120

## M

Mackie, Pearl ..... 26, 29, 32, 36,  
   40, 46, 58, 75, 76, 77, 78, 81, 85,  
   86, 89, 90, 91, 92, 94, 95, 96, 97,  
   106, 107, 108, 109, 110, 111, 112,  
   113, 114, 115, 118, 120, 121, 122-123  
*Magician's Apprentice, The* ..... 33, 35, 72,  
   73, 76, 77, 94  
*Mail on Sunday, The* ..... 78, 113  
 Manning, Stuart ..... 51  
 Master, the ..... 59, 60, 108, 112  
 Mathieson, Jamie ..... 73  
 McCoy, Sylvester ..... 22  
 McCrimmon, Jamie ..... 4  
 McDaid-Wren, Ri ..... 75  
 McIntyre, Heather ..... 80, 85  
 McLaren, Jo ..... 28, 31  
 McQuoid, Mark ..... 74  
 Merchant, Andy ..... 95  
 Milk FX ..... 98  
 Millennium FX ..... 24, 26, 28, 31, 32, 75, 85, 111  
 Minchin, Brian ..... 13, 36, 47, 73, 75, 76, 79, 108

*Mind of Evil, The* ..... 36  
*Mind Robber, The* ..... 8  
 Missy ..... 59, 73, 85, 110, 120  
 Moffat, Steven ..... 8, 9, 12, 13, 14,  
   17, 19, 26, 27, 29, 30, 31, 36, 42,  
   43, 45, 46, 47, 49, 50, 58, 59, 60,  
   61, 62, 63, 70, 72, 73, 74, 75, 76,  
   77, 78, 79, 84, 85, 86, 90, 95, 105,  
   108, 109, 110, 111, 112, 113, 114, 115,  
   121, 122, 123  
 Moira ..... 68, 82, 86, 87,  
   94, 95, 98, 99, 105  
 Moore, Charlotte ..... 34, 76  
 Movellans ..... 61, 79, 84  
*Mummy on the Orient Express* ..... 60  
 music ..... 40, 105  
 Mzimba, Lizo ..... 72, 108

## N

Nardole ..... 6, 8, 10, 11, 14, 17,  
   18, 19, 21, 22, 23, 26, 27, 28, 29,  
   30, 31, 39, 40, 42, 43, 44, 58, 59,  
   68, 69, 79, 82, 83, 84, 86, 87, 89,  
   92, 94, 95, 96, 97, 99, 101, 103,  
   104, 105, 106, 107, 111, 113, 114, 120  
 Nebauer, Hayley ..... 27, 45, 49, 76, 113  
 Ness, Patrick ..... 76  
*New York Times, The* ..... 110  
 Newman, Colin ..... 96  
*Newsbeat* (BBC Radio 1) ..... 26  
*Newsround* (CBBC) ..... 46, 110, 111  
*Next Doctor, The* ..... 34  
 Noble, Donna ..... 4, 85, 110  
 North, James ..... 26  
 Nyssa ..... 4

## O

*Observer, The* ..... 109  
 Oliver, Ingrid ..... 113, 115  
*One Show, The* (BBC One) ..... 46, 110  
 Osgood ..... 27, 113  
 Oswald, Clara ..... 9, 62, 63, 72, 83,  
   105, 121, 122, 123  
*Oxygen* ..... 17, 59, 61, 106

## P

Painter, Steve ..... 32  
*Pandorica Opens, The* ..... 105  
*Parting of the Ways, The* ..... 30  
 Patel, Sonal ..... 32  
 Peri ..... 4  
 Pickwood, Michael ..... 50, 74  
*Pilot, The* ..... 4, 14, 17, 29, 30, 59, 61,  
   62, 64-65, 66, 67, 68-69, 70-71,  
   72-76, 77-78, 79, 80-81, 82, 83,  
   84-86, 87-89, 90-92, 93, 94, 95-96,



97, 98, 99, 100, 101, 102, 103-116,  
117, 118, 119-120, 121, 123-124  
*A Star in Her Eye* (working title) ..... 14, 82, 86, 96  
*Becoming the Companion* ..... 73, 75, 113, 114, 115  
 broadcast ..... 112-114  
 cast and credits ..... 116-119  
 costumes ..... 76-77  
 draft scripts ..... 82-86  
 editing ..... 98-101, 105  
*Friend from the Future* (teaser) ..... 77, 78, 79,  
85, 95, 96, 122  
 Meantown (code-word) ..... 73, 75, 77, 122  
 merchandise ..... 115  
 post-production ..... 98-105  
 pre-credits sequence ..... 82, 98  
 pre-production ..... 70-87  
 production ..... 88-97  
 profile ..... 120-123  
 publicity ..... 106-111  
 ratings ..... 112, 114  
 readthrough ..... 86, 122  
 rehearsals ..... 90, 96  
 story ..... 68-69  
 Piper, Billie ..... 73  
 Polly ..... 4  
 Pond, Amy ..... 33, 62  
 Potts, Bill ..... 4, 5, 8, 9, 14, 26,  
40, 58, 59, 60, 61, 62, 63, 64, 66,  
67, 68, 69, 70, 71, 72, 73, 75, 76,  
77, 78, 80, 81, 82, 83, 84, 85, 86,  
87, 89, 90, 91, 92, 94, 95, 96, 97,  
98, 99, 100, 101, 102, 103, 104, 105,  
106, 107, 108, 109, 110, 111, 112, 113,  
114, 120, 122, 123  
 Powell, Jenna ..... 45  
*Power of Three, The* ..... 45  
 Pryor, Andy ..... 73, 75, 113, 122  
 psychic paper ..... 19, 40, 94  
*Pyramid at the End of the World* ..... 44, 59

## R

*Radio Times* ..... 43, 44, 50, 70, 74, 75,  
106, 108, 109, 110, 114  
 Real SFX ..... 28, 31, 77, 90, 94  
 Reeve, Christopher ..... 13, 20, 22, 57  
*Return of Doctor Mysterio, The* ..... 6-9, 10-11, 12-13,  
14-17, 18, 19, 20, 21-22, 23-25, 26,  
27-28, 29-34, 35-36, 37-38, 39, 40,  
41, 42-47, 48, 49, 50, 51-52, 53, 54-55,  
56, 57, 61, 75, 97, 106  
 broadcast ..... 48-50  
 cast and credits ..... 52-55  
 costumes ..... 26-27  
 draft scripts ..... 14-19, 21  
 editing ..... 38-40  
 merchandise ..... 51  
 post-production ..... 38-40  
 pre-credits sequence ..... 38

pre-production ..... 12-23  
 production ..... 24-37  
 profile ..... 56-57  
 publicity ..... 41-47  
 ratings ..... 48, 50  
 readthrough ..... 22, 34  
 story ..... 10-11  
 Ritchie, Derek ..... 31, 79  
 Romana ..... 4  
 Rose ..... 66  
 Rowe, Ashley ..... 90  
*Runaway Bride, The* ..... 35  
 Russell, Edward ..... 85, 107  
 Rutherford, Charlotte ..... 26

## S

Schofield, Bob ..... 32  
 Schofield, Max ..... 32  
*School Reunion* ..... 30  
*Sherlock* ..... 30, 73, 75, 76, 86  
 Shoal of the Winter Harmony, the ..... 9, 21, 48  
*Silence in the Library* ..... 61, 82  
 Sim, Dr ..... 10, 11, 15, 16, 18,  
19, 21, 23, 24, 26, 27, 28, 31,  
36, 38, 39, 42, 48, 50, 51  
 Simm, John ..... 108, 112  
 Simpson, Tracie ..... 77  
 Skinner, Frank ..... 109, 123  
*Smile* ..... 17, 29, 59, 60, 76, 89,  
96, 97, 106, 112, 113  
*The News from Nowhere* (working title) ..... 76  
 Smith, Sarah Jane ..... 4  
*Snowmen, The* ..... 34, 91  
 Song, River ..... 8, 9, 21, 22,  
40, 72, 82, 90  
 sonic screwdriver ..... 22, 77, 84, 108  
 sonic sunglasses ..... 77  
*South Wales Evening Post* ..... 91  
 Spider-Man (Spiderman) ..... 13, 14, 15, 18, 22, 32, 36  
 Spillane, Luke ..... 45, 112  
 Spilsbury, Tom ..... 111  
 St Luke's University ..... 64, 66, 73, 85, 90  
*Steve Wright in the Afternoon* (BBC Radio 2) ..... 47, 74, 111  
*Stolen Earth, The* ..... 32, 85  
 Sullivan, Harry ..... 4  
*Sun, The* ..... 108, 109  
*Sunday Express* ..... 113  
*Sunday Mirror* ..... 113  
*Sunday Times, The* ..... 108  
*Superman* (film) ..... 15, 17, 19, 22, 32, 37, 57  
 Superman ..... 13, 14, 15, 16, 17, 19, 20,  
22, 27, 28, 32, 35, 36, 37, 44, 56

## T

Talalay, Rachel ..... 74  
 TARDIS ..... 4, 5, 11, 19, 21, 23,  
26, 29, 30, 32, 33, 38,



39, 40, 42, 43, 44, 48,  
68, 69, 72, 73, 77, 82,  
84, 85, 86, 87, 90, 91,  
92, 94, 95, 96, 98, 100,  
101, 103, 104, 105, 107,  
109, 110, 111, 113,  
114, 117, 122, 123

|                                      |                     |
|--------------------------------------|---------------------|
| Taylor, Steven .....                 | 4                   |
| Tennant, David .....                 | 73                  |
| <i>Tenth Planet, The</i> .....       | 61, 62, 66          |
| <i>Thin Ice</i> .....                | 17, 22, 24,         |
|                                      | 26, 31, 59, 61,     |
|                                      | 63, 97, 106         |
| Thomas, Edward .....                 | 26                  |
| <i>Three Doctors, The</i> .....      | 86                  |
| Time Lords .....                     | 33, 84              |
| <i>Time of the Doctor, The</i> ..... | 34                  |
| <i>Time Out</i> .....                | 110                 |
| <i>Times, The</i> .....              | 48                  |
| trailers .....                       | 44, 46, 106, 107,   |
|                                      | 108, 109, 112       |
| Tregenna, Catherine .....            | 73                  |
| <i>Twice Upon a Time</i> .....       | 58, 59, 62, 66, 123 |
| Twitter .....                        | 31, 33,             |
|                                      | 41, 86, 92          |
| Tyler, Rose .....                    | 4, 90               |

## U

|  |                    |
|--|--------------------|
| <i>Under the Lake</i> .....            | 30, 76, 82, 90     |
| <i>Unicorn and the Wasp, The</i> ..... | 17                 |
| UNIT .....                             | 11, 23, 27, 28, 32 |

## V

|                                      |    |
|--------------------------------------|----|
| Valentine, Richard .....             | 32 |
| <i>Vampires of Venice, The</i> ..... | 86 |
| Vicki .....                          | 4  |

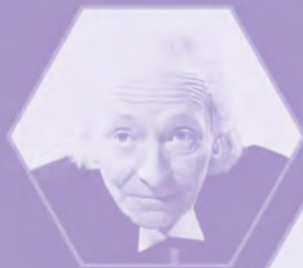
## W

|   |                         |
|---|-------------------------|
| Wakefield, Charity .....                | 22, 23, 24, 28, 29,     |
|   | 32, 33, 34, 35, 41, 44, |
|   | 45, 46, 47, 49, 50      |
| <i>WalesOnline</i> .....                | 43, 91                  |
| Walsh, Fiona .....                      | 24                      |
| <i>War Games, The</i> .....             | 33                      |
| <i>Warriors' Gate</i> .....             | 26                      |
| Waterfield, Victoria .....              | 4                       |
| <i>Waters of Mars, The</i> .....        | 66                      |
| <i>Wedding of River Song, The</i> ..... | 91                      |
| <i>Wheel in Space, The</i> .....        | 4                       |
| Whiley, Jo .....                        | 45, 106, 123            |
| Whithouse, Toby .....                   | 73                      |
| Williams, Rory .....                    | 62                      |
| Wilson, Nikki .....                     | 14, 74, 109             |
| <i>Witch's Familiar, The</i> .....      | 33, 72, 73, 76, 77      |
| <i>Woman Who Lived, The</i> .....       | 14, 17, 74              |
| <i>World Enough and Time</i> .....      | 59, 66, 123             |
| Wright, Barbara .....                   | 4                       |

## Z

|                                   |        |
|-----------------------------------|--------|
| <i>Zygon Invasion, The</i> .....  | 27, 33 |
| <i>Zygon Inversion, The</i> ..... | 27, 33 |







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